BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

School of Music

MUSIC PROGRAMS
2000–2001

BYU

SCHOOL of MUSIC

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Wednesday, January 10, 2001 - 7:30 P.M.
Madsen Recital Hall

Ray Smith
soprano, alto, tenor and baritone saxophones

Assisted by
Jeffrey Shumway, *piano*
Robin J. Hancock, *piano*

Program

Fantasia	H. Villa-Lobos
Animé	(b. 1948)
Lent	
Très animé	
Sonatina	John C. Worley
Allegro moderato	(b. 1978)
Andante-semplice	
Allegro con brio	
Sonata in G minor	G. F. Handel
Larghetto	(1685-1759)
Allegro	
Adagio	
Allegro	
Tableaux de provence	Paule Maurice
Farandole des jeunes filles	(b. 1960)
Chanson pour ma mie	
La Bohemienne	
Des alyscamps l'ame soupire	
Le cabridan	

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, January 13, 2001 - 7:00 P.M.
Madsen Recital Hall

SOPHMORE RECITAL

Tyler Hokanson
viola

Student of
Claudine Bigelow

Assisted by
Jenny Flinders, ***piano***

Required for the degree Bachelor of Music with a
Major in Performance

Program

Suite in D minor, BWV 1008 — Johann Sebastian Bach
(1685-1750)
Prelude
Courante
Sarabande

Variations for Viola and Orchestra — Alan Shulman
(Piano reduction by the composer) — (b. 1915)

Intermission

Sonata in F minor, op. 120, no. 1 — Johannes Brahms
(1833-1897)
Allegro appassionato
Andante un poco adagio
Allegretto grazioso
Vivace

La Campanella — Niccilò Paganini
(1782-1840)
arr. Primrose

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Tuesday, January 23, 2001 - 7:30 P.M.
Madsen Recital Hall

SOPHMORE RECITAL

Haruhito Miyagi
organ

Student of
Douglas E. Bush

Required for the degree Bachelor of Music with a Major in Performance

Prelude and Fugue in G Minor, BWV 535	Johann Sebastian Bach (1685-1750)
In dir ist Freude, BWV 615	Johann Sebastian Bach
Ach Gott! vom Himmel sieh darein	Johann Gottfried Vierling (1750-1813)
Herzlich tut mich verlangen, op. 122, no. 9	Johannes Brahms (1833-1897)
Choral Dorien	Jehan Alain (1911-1940)
Trivium	Arvo Pärt (b. 1935)
Esquisse in E Minor, op. 41, no. 1	Marcel Dupré (1886-1971)
Three Chorale Preludes Herzliebster Jesu, was hast du verbrochen Ich ruf' zu dir, Herr Jesu Christ Ein feste Burg ist unser Gott	Helmut Walcha (1907-1991)
Concerto in D Minor, BWV 596 [unmarked] Grave Fuga Largo e spiccato [unmarked]	Johann Sebastian Bach

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Tuesday, January 30, 2001 - 7:30 P.M.
Madsen Recital Hall

SENIOR RECITAL
Christopher Beesley
piano

Student of
Dr. Robin J. Hancock

Required for the degree Bachelor of Music with a Major in Performance

Program

Prelude and Fugue in C-sharp Minor, BWV 849	Johann Sebastian Bach
From *Well-tempered Clavier*, Book I	(1685-1750)
Sonata in E-flat Major, XVI Hob. 52	Franz Joseph Haydn
Allegro moderato	(1732-1809)
Adagio	
Presto	
From *Etudes*, op. 25	Frederic Chopin
No. 2 in F Minor	(1810-1849)
No. 9 in G-flat Major, *Butterfly*	
No. 10 in B Minor, *Octave*	
No. 12 in C Minor, *Ocean*	
From *Miroirs*	Maurice Ravel
Noctuelles	(1875-1937)
Alborado del gracioso	
Piano Variations	Aaron Copland
	(1900-1990)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Wednesday, January 31, 2001 - 7:30 P.M.
Madsen Recital Hall

FACULTY RECITAL

Julie Bevan Zumsteg, *cello*

Program

Verities*	Murray Boren (b. 1950)

Part One
- I. ...at the still point
- II. ...perpetual possibility
- III. ...disturbing the dust
- IV. ...to one end

Part Two
- V. ...there the dance
- VI. ...containing laughter
- VII. ...in this twittering world
- VIII. ...a grace of sense

Part Three
- IX. ...a place of disaffection
- X. ...in the faded air
- XI. ...the crying shadow
- XII. ...only through time

Part Four
- XIII. ...the dust moves
- XIV. ...hidden laughter
- XV. ...the one way
- XVI. ...other echoes

* Premier performance

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Brigham Young University • College of Fine Arts and Communications
Performing Arts Series

A World of Piano Magic

Rhoda Vaun Young, *piano*

Thursday, February 1, 2001 - 7:30 P.M.
Madsen Recital Hall

RHODA VAUN CALL YOUNG started formal piano lessons when she was four years old at the Curtis Institute of Music in Philadelphia. She gave her first recital a year later, performing pieces by Bach, Mozart, and Schumann.

Her musical education continued through high school at the Adelaide Anderson School of Music in Pocatello, Idaho. She attended Colorado Women's College in Denver on a music scholarship, where she studied with Iliff Garretson, a student of Robert Casadesus. She continued her piano studies with Andor Flodes and Carl Fuerstner at BYU, Mable Borg Jenkins of the McCune School of Music in Salt Lake City, and at the University of Utah. She earned a bachelor of arts degree in music at BYU, where she received the Taylor Award as the outstanding musician.

Her postgraudate work included study with Gaby and Robert Casadesus at Fontainbleu School. As a scholarship student at the Music Academy of the West, she studied with Soulima Stravinsky and Darius Milhaud, who invited her to perform his compositions in concert.

In 1987 and 1988 she was invited by internationally-acclaimed pianist Grant Johannesen to attend the Internationale Sommerakademie der Hochschule Mozarteum in Salzburg, Austria, where she performed daily in master classes conducted by him. She continues special studies with Mr. Johannesen, which have been ongoing since 1950.

Her recital "A World of Piano Magic" represents a wide range of short selections by composers whose lives have spanned three centuries. Many have been favorite pieces of audiences through the years.

As a soloist and duo-pianist, she has performed concerti by Haydn, Mozart, Beethoven, Mendelssohn, Chopin, Schumann, Franck, Saint-Saëns, Gershwin, de Falla, and Poulenc. Mrs. Young has been guest soloist with the Ruth Barr Chorus, Regional Ballet Orchestra, BYU Symphony, Idaho State Symphony, Utah Valley Symphony, American Fork Symphony, the Intermountain Chamber Orchestra, and the Utah Valley State College Symphony Orchestra.

She has performed at the Park City International Music Festival, Nova Series in Salt Lake City, Provo City Music Series, Sundance, SCERA Shell, and Utah Valley State College Summer Concert. In the summer of 1997 she was a guest soloist on the Steinway Cruise of the Danube River and in January 1999 gave a recital at the New York City home of David Reuben, retired vice president of Steinway & Sons.

She is married to Dallas H. Young and is the mother of four children.

Program

Three Minuets and Trios, D. 41	Franz Schubert
	(1797–1828)
Fur Elise	Ludwig van Beethoven
Rondo a Capriccio, Op. 129	(1770–1827)
Notturno—C Major Op. 54, No. 4	Edvard Grieg
	(1843–1907)
Fantasie—Impromptu, Op. 66	Frédéric Chopin
	(1810–1849)
Prelude E flat, Op. 23, No. 6	Sergei Rachmaninoff
	(1873–1943)
Exotic Dance	Arthur Shepherd
Two-step	(1880–1958)

Intermission

La Soiree dans Granade	Claude Debussy
Golliwogg's Cake Walk	(1862–1918)
La Cathedral Engloutie	
Sonetto No. 5 del Petrarch	Niccoló Paginini — Franz Liszt
	(1782–1840)—(1811–1886)
Gnomen-reigen	Franz Liszt
La Chasse	(1811–1886)

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International Performers Series

Shylock
February 7
Pardoe Theatre

Belarusian Wind Octet
March 1
Madsen Recital Hall

Chamber Series

Baroque Ensemble
April 12
Museum of Art

Peabody Trio
March 29
Museum of Art

Utah Symphony Series

Arcata String Quartet
Keith Lockhart, *conductor*
March 17
de Jong Concert Hall

Grant Johannesen, *piano*
Keith Lockhart, *conductor*
April 19
de Jong Concert Hall

Piano Series

Gennady Dziubenko, *piano*
March 7
Madsen Recital Hall

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Tuesday, February 6, 2001 - 7:30 P.M.
Madsen Recital Hall

SENIOR RECITAL
Heidi Sorenson
violin

Student of
Igor and Vesna Gruppman

Robin J. Hancock, ***piano***

Required for the degree Bachelor of Music with a Major in Performance

Program

Sonata No. 3 in D Minor, op. 108	Johannes Brahms
Allegro	(1833-1897)
Adagio	
Un poco presto e con sentimento	
Presto agitato	
Suite Populaire Espagnole	Manuel de Falla
III. Canción	(1876-1946)
VI. Jota	*transcribed by Paul Kochanski*

Intermission

Concerto in D Minor, op. 47	Jean Sibelius
I. Allegro Moderato	(1865-1957)

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Brigham Young University • Performing Arts Series

Shylock

Written and performed by
Gareth Armstrong

Directed by
Frank Barrie

Original music
Simon Slater

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About the Play

Gareth Armstrong as *Tubal* in Shylock.

Who is Shylock?

"I am a Jew...Hath not a Jew eyes? Hath not a Jew hands, organs, dimensions, senses, affections, passions? Fed with the same food, hurt with the same weapons, subject to the same diseases, healed by the same means, warmed and cooled by the same winter and summer as a Christian is?"
—Shylock, *The Merchant of Venice*

"THE MERCHANT OF VENICE"

~ A Synopsis ~

By the terms of her father's will, Portia, an heiress of Belmont, has to invite suitors to undergo a challenge for her hand in marriage. Bassanio, a young Venetian nobleman, wants to try his luck in Belmont, but is penniless. He borrows money from his friend, the merchant Antonio, who in turn has to borrow it from a Jewish moneylender, Shylock.

Shylock suggests an arrangement whereby if Antonio fails to repay the cash after three months he must forfeit a pound of his own flesh. Bassanio can now afford to woo Portia and he is successful in his suit.

Meanwhile, Shylock's daughter Jessica, who is in love with the Christian, Lorenzo, elopes with him and steals money and jewels from her father. This news infuriates Shylock, who is learning that Antonio's ships have been lost at sea and that Antonio will therefore not be able to repay his debt. Shylock swears revenge.

Tubal, a Jewish colleague, who Shylock has sent in search of Jessica and his wealth, returns having failed in the search, but with the news that she is squandering Shylock's money and has exchanged his late wife's betrothal ring for a monkey.

When Portia hears of Antonio's plight she disguises herself as a young lawyer and, unknown to her new husband, Bassanio, travels to the Venetian court where Antonio is on trial. Unable to persuade Shylock to abandon his demand, she defeats him on a technicality; Shylock can cut off the pound of flesh providing he sheds not one drop of Antonio's blood.

The thwarted Shylock has to agree to become a Christian and to give half his wealth to Jessica and her husband Lorenzo, before being allowed to leave the court.

Overjoyed at his friend's release, Bassanio rewards the "lawyer," whom he does not recognize as his wife Portia, with the ring she gave him on their engagement and which he has sworn not to part with.

Back in Belmont, Portia reveals her deception and agrees to forgive Bassanio for parting with her ring. The play ends with the promise of happiness.

Playing Shylock in a production of *The Merchant of Venice* I became fascinated by this most controversial of Shakespeare's characters. Only Hamlet has inspired more debate and dissension, so there is plenty of scope for research. But no academic who writes about the play can know what it's like to be Shylock. Only an actor knows that.

Shylock is the ultimate outsider—and misfits are always the most interesting parts to play. Shakespeare only gives him five of the play's 20 scenes but his character is so intriguing that it has grown ever more resonant over the centuries—particularly the last one. Shylock is the only major Jew in Shakespeare. Is he the stereotype comic villain that his own audience expected, or is he something more complex, more demanding of our attention?

In this play I explore the character and his legacy through the eyes of the only other Jewish man in Shakespeare, and Shylock's only friend: Tubal. Through him I try to put Shylock in perspective. There are many sources to draw on—from theology to psychotherapy, from actors' anecdotes to Nazi doctrine. But above all, there is the richness of Shakespeare's text.

—Gareth Armstrong

Gareth Armstrong in Shylock

Gareth Armstrong

Born in Wales, Gareth Armstrong graduated in Drama from Hull University, and began his professional career in regional theatre. He has played in the West End and as a member of the Royal Shakespeare Company, has worked in Stratford and at the Aldwych.

His work as a director includes founding the "Made in Wales" Stage Company, formed to present new Anglo-Welsh play writing, and he was an artistic director of Cardiff's Sherman Theatre. As a freelance director Gareth Armstrong has worked in Salisbury and Northampton and on touring productions—most recently *Sherlock Holmes: The Last Act* and *The Gospel According to John*.

Shakespeare has taken him to over 30 countries worldwide as an actor, director, and teacher, and he has played roles ranging from Puck to Richard III, from Andrew Aguecheek to Macbeth.

In collaboration with the British Council he has toured *Shylock* all over Europe, as well as playing in New Zealand and extensively in the United States. He is an associate director of the American-based A.C.T.E.R Company.

Frank Barrie

Frank Barrie's career in repertory included seasons at the old Salisbury Playhouse and the Bristol Old Vic. He spent four years as a member of the National Theatre playing parts such as Bassanio to Laurence Olivier's Shylock in *The Merchant of Venice*. Leading roles have included Hamlet, Macbeth, Richard II, Richard III, Benedick, and Malvolio. Over 100 television appearances include the title role in *Coriolanus*.

Before working on *Shylock*, he directed John Fraser's one-man play *The Man Who Wrote Peter Pan*. He also tours with Gayle Hunnicutt in *The Lives and Loves of Edith Wharton* and in his latest piece *Playing Shakespeare*.

His scripts include *Wellington*, *The Family of Ham*, *The Other Woman,* and *The Devil You Know*. His hugely successful one-man show *Macready* played in the West End and on Broadway and won for Frank the coveted Best Actor Award for the Plays and Players London Critics.

Robert Friedman

President of Robert Friedman Presents, Mr. Friedman has been involved in San Francisco theatre management and production for more that 30 years. Beginning a family tradition that dates back to the beginning of this century, his grandmother sang with the San Francisco Opera and his grandfather, Jerry Friedman, was still running the concessions at the San Francisco Opera House until he passed away in 1991 at the age of 98.

While a student, Mr. Friedman was a singer as well as the manager of various contemporary music groups. However, the first concert he ever produced was that of a recorder player from Amsterdam in 1969. Following his graduation from Sonoma State University where he received his degree in psychology and education, he went on to study Indian music at the Ali Akbar Kahn School of Music. From there, he went on to study and work with Anna Halprin doing music for the Trance Dance, and later also worked with the Society for Eastern Art, all the while working with his grandfather house managing theaters and concessions. He went on to establish one of the largest concert artist series in the West, presenting San Francisco debuts of the Warsaw Philharmonic Orchestra, the Prague Madrigal Antiqua, the Black Light Theater of Prague, the Jose Limon Dance Company, Barry Tuckwell, the Batsheva Dance Company, and numerous other musical ensembles and dance companies. In fact, in 1973 Mr. Friedman started one of the first early music concert series in the country. In San Francisco he also co-produced the long-running romantic comedy which opened the Theater on the Square, *Talley's Folly*, as well as Caryl Churchill's biting comedy *Cloud Nine*, Neil Simon's *Biloxi Blues*, and A.R. Gurney's *Love Letters*. His artist management firm represents and tours both nationally and internationally such prominent companies and Il Giardino Armonico, Shakespeare Revue from London, Les Ballets Jazz de Montréal, Repercussion Theatre, Rick Miller's MacHomer, classical pianists Lara Downes and Angela Au, the Moscow Classical Ballet, Teatro delle Briciole, John Handy, Terry Riley, Le Concert Spirituel, Eliza Schneider's *911*, and Gareth Armstrong's *Shylock*.

Brigham Young University • College of Fine Arts
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The Regimental Brass

Bach, Bernstein & the Beatles

7:30 P.M.
Thursday, February 8, 2000
Madsen Recital Hall

The Regimental Brass was founded in November, 1991, by members of the U.S. Military Academy Band. Their first concert consisted of works written specifically for brass quintet. Since then, they have performed diverse styles of music in programs such as *Four Centuries of Golden Brass, On the Promenade, Music for Organ and Brass,* and *The Brass Quintet in the 20th Century.*

As one of the several chamber ensembles at the U.S. Military Academy, the group performs throughout the year at official military functions, and presents concerts for church, school and civic groups in the tri-state region. In March of 1993, the Regimental Brass performed for the Ninth Presidential Conference on the Ronald Regan Presidency at Hofstra University, and in May of 1994 was featured at the Bergen County, New Jersey, Teen Arts Festival. Their first appearance West of the Mississippi River occurred in 1999 when they performed at the Kansas Music Educators Conference in Wichita, Kansas. In February of 2000,. they performed at the University of Minnesota, Gustavus Adolphus, St. Olaf, and Bemidji St. University in Minnesota.

Though they usually perform as a quinted, the group periodically adds or subtracts musicians allowing them to perform music of diverse instrumentation.

Program

To Entertain the King Passameze Ballet Bransle Gentil Philov Volte du tambour	Michael Praetorious/Kramer (1571-1621)
Prelude and Fugue in D minor	Johann Sebastian Bach/Tyce (1685-1750)
Tuscan Serenade	Gabriel Faure/Tyce (1845-1924)
The Road Not Taken	Richard W. Smith (b. 1965)
Where History Lies Sleeping	Richard W. Smith

World Premier written for the Regimental Brass Quintet for the Bicentennial of the Military Academy at West Point

Intermission

When I'm 64	Beatles/ Christopher Dedrick (1967)
Michelle	(1965)
Selections from *West Side Story*	Leonard Bernstein/Gale

Sergeant First Class Greg Alley, non-commissioned officer-in-charge of the Regimental Brass, is from Grand Rapids, Michigan. He joined the trumpet section of the USMA Band in 1984 after earning a bachelor of music degree from Cornerstone University and a master of music degree from Michigan Stage University. Greg is an artist-in-resident at Houghton College and is a frequent clinician and soloist with other college and professional ensembles. Recently, the Dallas Symphony featured him on the opening fanfare of their centennial season.

Sergeant First Class Martin Tyce, trombone is from Rick Springs, Wyoming. He became a member of the USMA Band in 1989 after receiving his bachelor of arts degree in music performance from Bethany College in Lindsborg, Kansas. Marty has studied with Mr. Joseph Alessi, principal trombonist on the New York Philharmonic, and is currently taking lessons from Mr. Matt Ingman, in New York City. He completed a master's degree in counseling from Long Island University, C.W. Post, in 1996. Additionally, Marty is currently an adjunct faculty member at Marist College in Poughkeepsie, New York, directing the brass and jazz ensembles.

Staff Sergeant Gerald Cates, tuba, from Tullahoma, Tennessee, has been a member of the USMA Band since June, 1989. He received a bachelor's degree from tennessee Technological University in 1985 and a master's degree from the University of Illinois in 1986. Prior to joining the band, Gerald was the director of Bands for the Marshall County Public Schools in Lewisburg, Tennessee. In addition to performing with the Concert Band and the Regimental Brass, he is a member of the West Point Tuba Quartet and the West Point Dixie Players.

Staff Sergeant Brian Nichols, horn, from Bradenton, Florida, received his undergraduate degree from Florida State University in 1998 and joined the USMA Band in September of that year. In 1994, Brian won the Young Artist's Competition held by the Florida West Coast Symphony. He has attended numerous summer festivals, including Chatauqua, New York ('95, '96) and Brevard, North Carolina ('92, '93, '97). While attending the 1997 Brevard Music Festival, Brian was the winner of its concerto competition. He has served as principal horn of the Albany, Georgia Symphony Orchestra. Brian's teachers include Dr. William Capps, Ms. Becky Root, and Dr. Jean Martin.

Staff Sergeant Brian Uhl, from Danbury, Iowa, joined the USMA Band in November of 1997 originally as a member of the field music group, and is now the lead trumpet player in the Jazz Knights. He holds a bachelor of arts degree from Iowa State University and a master of music degree from the University of North Texas. He plays regularly with the Westchester Broadway Theater Orchestra in Elmsford, New York and maintains an active free-lance schedule throughout the Hudson Valley.

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BYU School of Music ❄ College of Fine Arts and Communications

WINTER CHOIRFEST

Men's Chorus Rosalind Hall, conductor
Women's Chorus Dwight Bigler, conductor
Concert Choir Rosalind Hall, conductor
BYU Singers Ronald Staheli, conductor

7:30 pm
Tuesday, February 13, 2001
de Jong Concert Hall
Harris Fine Arts Center

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The Odd Couple (Jan. 5–Feb. 12), Forever Plaid (Feb. 16–Mar. 26)
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Hope Springs Eternal (July 13–Aug. 20), The Music Man (Aug. 24–Oct. 1),

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The School of Music

Welcome to tonight's musical production. We are sure that you will have an enjoyable musical experience, one that will enlighten your understanding and strengthen your spirit.

Accredited by the National Association of Schools of Music, the School of Music at Brigham Young University has nearly 800 majors enrolled in its undergraduate and graduate programs. With a full-time faculty of 51 plus additional part-time associates, the school offers programs leading to the B.A., B.F.A., B.M., M.A., and M.M. Among the university's 11 colleges, three professional schools, and four areas of study is the College of Fine Arts and Communications, comprising the School of Music and the Departments of Communications, Theatre and Media Arts, and Visual Arts.

The School of Music respects and celebrates the historic position of music at the heart of a liberal education and the gospel. From ancient times, music has proven its power to enlighten the understanding, strengthen the spirit, and shape character.

Our mission as the School of Music at Brigham Young University is to assist individuals in their quest for perfection and eternal life and in their desire to use the power of music to civilize and invigorate society. As faculty, administrators, and staff, we seek to provide a period of intense learning that will enable students to think clearly about diverse kinds of music and to create, perform, and teach music well.

In the School of Music the student learns self-discipline through rigorous practice in pursuit of accurate and passionate performance. The student also learns cooperation and mutual sensitivity through ensemble work. In the study of music theory and history, the student comes to hear and appreciate the grammar and syntax of various musical languages, to distinguish nuances of style, and to grasp the ways in which styles intertwine with ideas.

Student learn in a variety of situations: private lessons, small seminars, multimedia labs, and large lectures. And they learn through a holistic approach that embraces academic rigor, intuitive insight, physical grace, and spiritual eloquence.

During their time of study in the School of Music, students will have been spiritually strengthened and intellectually enlarged. They will have been given opportunity to develop their ability--using good judgement and common sense--to make right choices leading to a life filled with learning and service.

Thank you for being in attendance. Your support of our programs is greatly appreciated.

David M. Randall, Director
Brigham Young University
School of Music

ONE NIGHT ONLY!

Nadja's Debut!

Tues., March 13
Abravanel Hall
7:30 p.m.

It's difficult to believe that this will be the Utah Symphony debut of one of the most celebrated string virtuosos in musicdom. Keith Lockhart has invited Nadja Salerno-Sonnenberg to join him in thrilling works for violin and orchestra by Ravel and Saint-Saëns. Lockhart will then close the program with one of the most electrifying orchestral works ever, Mussorgsky's *Pictures at an Exhibition*.

Sponsored by The Janet Q. Lawson Foundation and The Frederick Q. Lawson Foundation

UTAH SYMPHONY
Keith Lockhart, Music Director

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Choral Music at BYU

The quest for excellence, dedication, and artistry of illustrious past conductors, including Newell Weight, John R. Halliday, Ralph Woodward, and Mack Wilberg, have brought Brigham Young University a national and international reputation for choral excellence. The motivation of these extraordinary conductors was summarized by Dr. Woodward in an interview several years before his retirement. He said, "We have a tremendous obligation in the fine arts. We must set standards—the highest artistic standards. We, as fine arts teachers, must do only the best of which they, the students, and we are capable. If we can give them a sense of aesthetic worth, it will permeate their whole viewpoint about life. I happen to believe that the arts are not only nice to have, they are essential if a person is to be complete."

Newell Weight, with his memorable "Weight vowel chart" and ability to color a choir's sound, strengthened the foundation of choral music at BYU. John R. Halliday brought the BYU Oratorio Choir to prominence through performances of the world's great choral/orchestral repertoire. In its last years the Oratorio Choir premiered two large scale works by LDS composers, The Restoration, by Merrill Bradshaw, and The Redeemer, by Robert Cundick. It was Ralph Woodward who brought BYU choirs to international awareness with his trips abroad with the A Cappella Choir, winning prestigious choral competitions at the International Eisteddfod at Llangollen, and the Spittal and Linz International Festivals. Dr. Woodward also established the ongoing relationship of BYU choirs with the Israel Chamber Orchestra. And it was Mack Wilberg who, along with his stunning work with Concert Choir and his widely published choral compositions and arrangements, built the BYU Men's Chorus into the largest university male vocal ensemble in the United States. The positive effect of these remarkable men, not just on choral musicians but on audiences throughout the world, is incalculable. The alumni of choirs at BYU remember these men with enormous admiration, appreciation, and affection for their profound influence in students' lives.

Now, under the direction of Ronald Staheli and Rosalind Hall, BYU's commitment to fine choral music continues even though the names and organization of the choirs have experienced change. Allowing no room for compromise of quality, major emphasis is being placed on building awareness, unity, and mutual support among the four select choirs. The learning, progress, and commitment level of each choir can then have a positive effect on the other three. Recent years have seen marked increase not only in shared firesides and devotionals, but in combined performances among the select choirs. The music offered at sessions of the past three General Conferences of the Church and the huge success of the three video recording projects in recent years exhibit the result of such unifying efforts. The university has received a remarkable amount of mail from throughout the United States in strong, positive reaction to the Celebration of Christmas, the Thanksgiving of American Folk Hymns, and the Songs of Praise and Remembrance video presentations.

After attending a recent choral concert here, Jerry Johnston, columnist for the Deseret News, wrote, "Few college choirs in America bring the emotional commitment and discipline to their tasks as the BYU choirs. They were remarkable."

The six choral organizations, four of which you will hear tonight, offer all students, both graduate and undergraduate, an opportunity for training, experience, and personal growth in all aspects of the choral art. Even with the intense pressure on students to finish their undergraduate degrees in record time, over one thousand students enroll each semester in choir. And that enrollment is not just among students pursuing a music major. It is not unusual for even the two highly select choirs to have approximately 40 to 50% enrollment from majors other than music. If a student has desire to sing, there is a place for that student to realize such a goal at BYU.

The ensembles also provide continuing and varied conducting experiences for those select students admitted into the rigorous graduate choral music program. You will see evidence of this tonight.

Upcoming BYU Choral Perfromances
in the de Jong Concert Hall

Men's Chorus

Tuesday, March 13

BYU Singers

Friday, March 23

Women's Chorus

Thursday, April 5

Concert Choir

Saturday, April 7

University Chorale

Tuesday, April 17

Philharmonic Orchestra and Choral Concert

Friday, April 13

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About the Choirs

Singing in an auditioned choir at BYU is not for the faint-hearted. The audition process involves three separate appearances before a conductor over a period of 8 days. This year the four select choirs were chosen from over 800 applicants, and although most are non-music majors, competition was, as always, keen. Many of the 510 students who will sing for you this evening are new members of the choral program at BYU. For all of them, finding their names on the final rosters represents years of preparation. For some of them, it is the realization of a dream. Tonight you are invited to join them in one of the most exciting moments of the year–their first performance.

The **Brigham Young University Women's Chorus** brings together 150 select, versatile singers from all over the United States. This ensemble of beautiful, bright young women performs a diverse repertoire, extending from medieval and renaissance works to modern-day masterpieces. Along with the classical repertoire, folk music and other varied genres are included in the choir's study. The choir has gained a strong reputation for beautiful sound, from quiet unison to the majesty of large textured sonorities. Sensitive musicianship with constant vocal and musicianship improvement are goals for each rehearsal and performance.

The **Brigham Young University Men's Chorus** is thought to be the largest collegiate male choral organization in the U.S. and is known not only for its polished musical performances, but also for its engaging and entertaining performance style. Its repertoire is wide and varied, ranging from the traditional literature for male voices to the popular idioms of the present day. As the Men's Chorus' reputation has grown, so has demand for its performances outside our own campus and state borders. In 1996 the choir embarked on its first tour, performing for the American Choral Directors Association in California. More recently they have completed tours to Arizona and New Mexico. This year's edition is comprised of 236 multi-talented singers, many of whom will perform as soloists, instrumentalists, and dancers.

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About the Choirs, cont.

The **Brigham Young University Concert Choir** is comprised of 90 advanced singers who are drawn from virtually every department of the University and represent students from throughout the United States and abroad. This highly select ensemble has acquired an outstanding reputation, both on–campus and within the community, for its captivating performances of a wide variety of repertoire, taken from the great choral literature and encompassing many different styles and genres. The choir has appeared in highly successful performances at the national convention of the Music Teachers National Association and the American Choral Directors Association.

The **Brigham Young University Singers** have built upon the rich choral tradition of the university to become widely known for their superb and moving performances of the best of all vocal music. The choir's beautiful sound, innovative staging, and mix of a cappella and instrumentally accompanied music, combine to create a compelling concert experience.
From Moscow to Tel Aviv, Warsaw to Sydney, and New York to Vienna, the reports are the same: this spellbinding, versatile ensemble is precise and unified, with an impressive flair for stylish and expressive performance. A critic for Ha'aretz in Tel Aviv wrote, "[These are] exemplary, well-integrated musicians with clear, beautiful voices that achieve remarkable tone color as one voice. Delicate dynamic nuance and meticulously shaped phrasing with exacting intonation evidence the intense training and professionalism. . . of this choir."
The choir's irresistible warmth and wholehearted commitment continue to radiate hope, beauty, and goodwill to audiences at home and around the world. A review in Italy's La Gazzetta del Mezzogiorno says, "The concert was of the highest level of musicality. Notwithstanding the perfection and professionalism of the group, they were alive, fresh, and sincere."
Singers' last tour abroad was to England, Jordan, and Israel, culminating in a performance at Carnegie Hall. At the end of this school year, the Singers will travel to Western Africa for concerts in Ghana, Benin, Togo, and the Ivory Coast.

After the performance come have some ice cream at the BYU Creamery on Ninth

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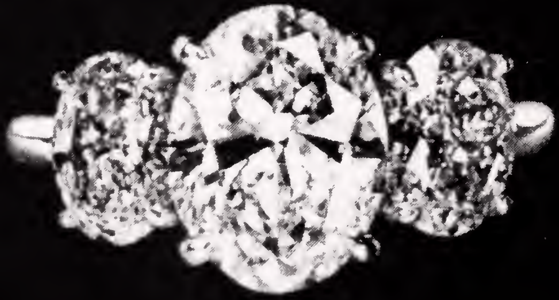

GOLDESIGN

BRIGHAM'S LANDING PROVO 377-3040

Program

Sim Shalom	Leonard Berkowitz
Praise Ye the Name of the Lord	Alexander Tcherepin (1899-1977)
Will He Remember	Ron Nelson
Go Down Moses	Traditional Spiritual arr. Mark Hayes

Women's Chorus
Dwight Bigler, *conductor*

Dziedot Dzimu, Dziedot Augu (Latvian Folk Song) *I was born to sing, aija; I will always sing.*	arr. Alfred Kalniņš
Let All the World in Every Corner Sing	René Clausen
Ziegeunerleben, op. 29, no. 3	Robert Schumann (1810-1856)
Shivna, from *Riverdance*	Bill Whelan

Rosalind Hall, *conductor*
BYU Folk Music Ensemble

Gloria	Bob Krogstad
Hallelujah, from *Christ on the Mount of Olives*	Ludwig van Beethoven (1770-1827)
Lord, Make Me an Instrument of Thy Peace	John Rutter (b. 1943)
The Blue-Tail Fly	arranged and conducted by Dwight Bigler

Men's Chorus
Rosalind Hall, *conductor*

Crucifixion (He Never Said a Mumblin' Word)	African-American Spiritual arr. Adolphus Hailstork

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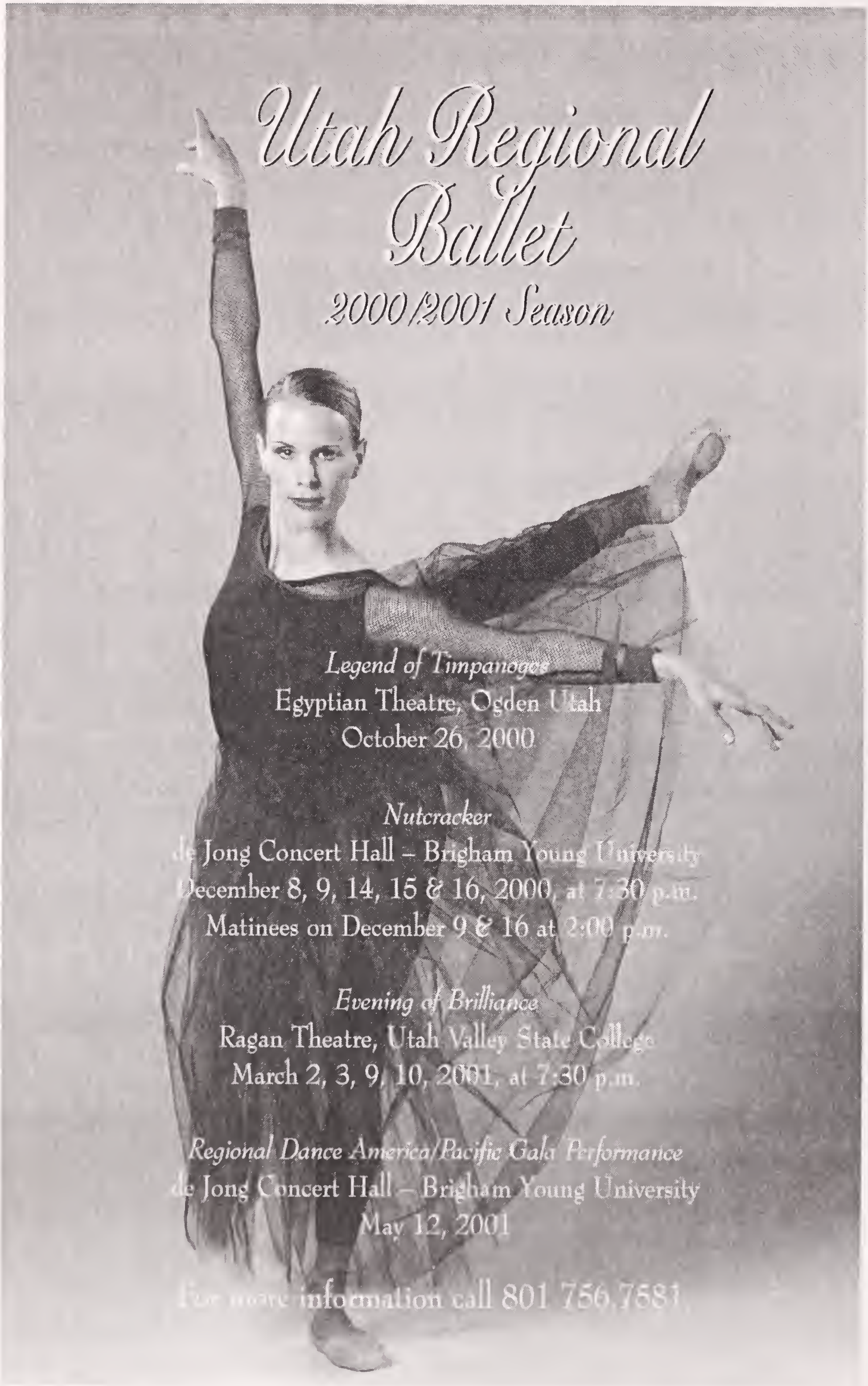
Program, cont.

Is a Light Shinin' in the Heavens	from African-American sources arr. Robert L. Morris
Wade in de Water	African-American Spiritual arr. Allen Koepke

Brigham Young University Singers
Ronald Staheli, conductor

Ain't That News	Two African-American Spirituals arr. Stephen Hatfield
Were You There	African-American Spiritual arr. Robert Scholz
I Got a Home in-a dat Rock	African-American Spiritual arr. Moses Hogan

Combined Choirs



Utah Regional Ballet

2000/2001 Season

Legend of Timpanogos
Egyptian Theatre, Ogden Utah
October 26, 2000

Nutcracker
de Jong Concert Hall – Brigham Young University
December 8, 9, 14, 15 & 16, 2000, at 7:30 p.m.
Matinees on December 9 & 16 at 2:00 p.m.

Evening of Brilliance
Ragan Theatre, Utah Valley State College
March 2, 3, 9, 10, 2001, at 7:30 p.m.

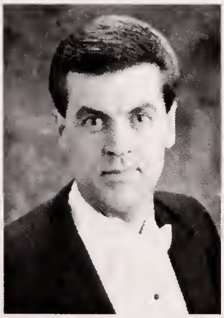
Regional Dance America/Pacific Gala Performance
de Jong Concert Hall – Brigham Young University
May 12, 2001

For more information call 801 756.7581.

About the Conductors

A native of Wales, U.K., **Rosalind Hall** came to Brigham Young University in 1989 to pursue post-graduate studies in choral conducting. Her British training was at London's Royal Academy of Music and Edinburgh and London Universities. Before returning to BYU last year, she spent seven years at the Waterford School, where she chaired the music department, directed the choral program, and played a key role in developing the Waterford Fine Arts Academy which opened in 1999. Sister Hall is the first person at the university to have participated either as singer or conductor in each of the five choirs of the choral area.

Dwight Bigler, originally from Blackfoot, Idaho, is currently a graduate student in choral music. He has an Associate degree in music from Ricks College and a Bachelor of Music degree from BYU, with emphasis in piano performance. He enjoys arranging and composing music, and is getting huge kicks rehearsing with 148 wonderful women every day.



Ronald Staheli, Division Coordinator for Choirs and Conducting, has distinguished himself as a leader among the new generation of choral conductors in the United States, and has become widely known for what Dr. Eph Ehly at the International Choral Symposium called "a profound sense of phrasing and articulation which informs all his work." At BYU Dr. Staheli conducted the Oratorio Choir and Chamber Singers before organizing BYU Singers. In addition to his work with Singers, Dr. Staheli directs the graduate program in choral music.

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A Celebration of Christmas	CD/video/cassette
The Redeemer, oratorio by Robert Cundick	CD/cassette

Brigham Young University Singers

We Sing of Christ	CD
Songs of the Soul	CD
I Believe This is Jesus, African American Spirituals (released in spring of 2001)	CD

Brigham Young University Concert Choir

All Creatures of Our God and King	CD

Brigham Young University Men's Chorus

Shout for Glory	CD
Awake, My Soul	CD

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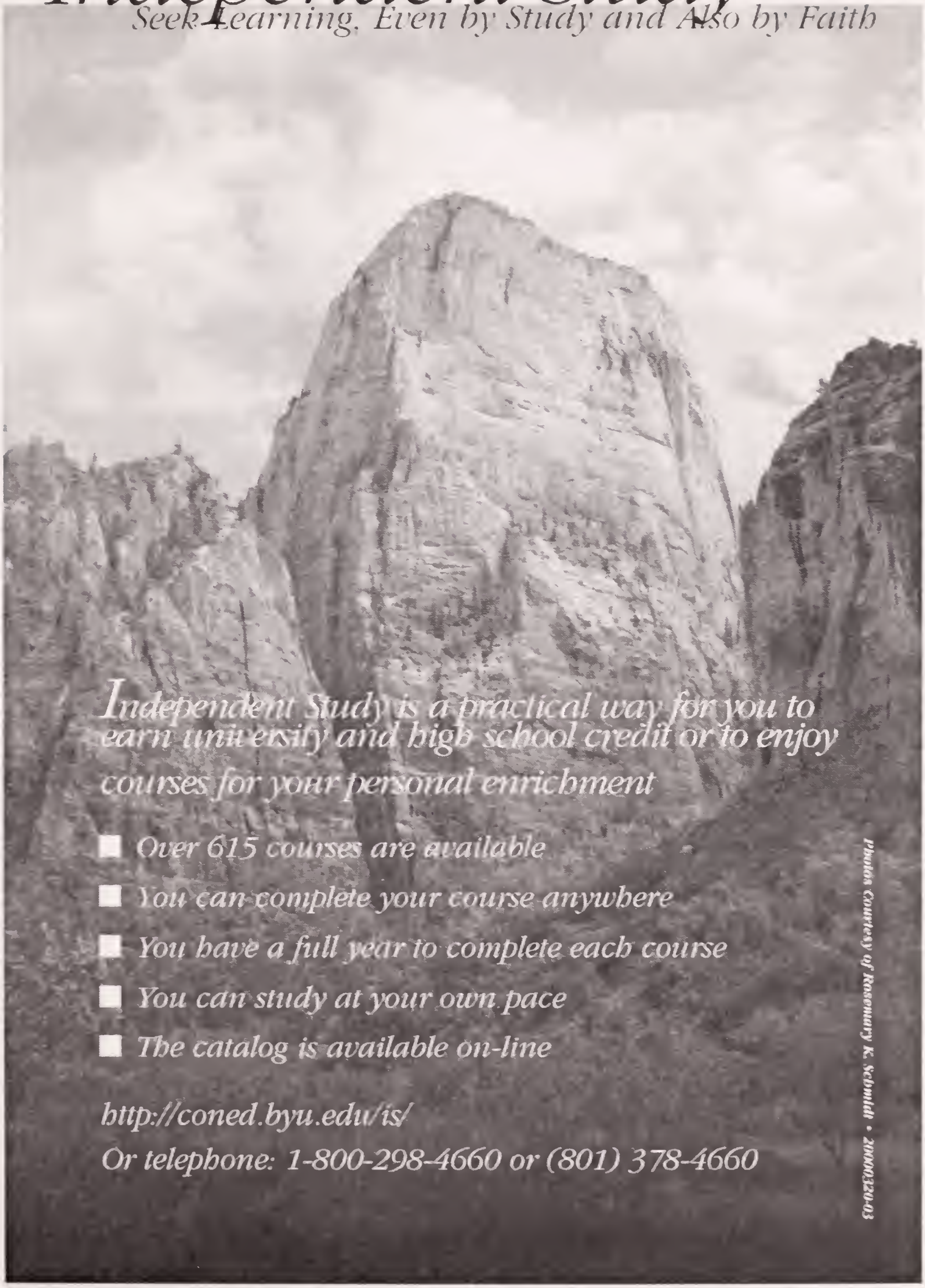

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"The Jennys"

Jenny Oaks Baker, *violin*
Jenny Naylor Richards, *piano*

Friday, February 16, 2001 - 7:30 P.M.
Madsen Recital Hall

Jenny Oaks Baker is a member of the National Symphony Orchestra. She received her master's degree from The Juilliard School and holds a Bachelor's degree in violin performance from The Curtis Institute of Music. Jenny has given recitals in Israel and Europe and has soloed with orchestras throughout the United States, including the Utah Symphony and the Concerto Soloists Chamber Orchestra of Philadelphia. Ms. Baker has also appeared as a guest soloist with the Mormon Tabernacle Choir in their national television and radio broadcast. This fall she soloed with the Jerusalem Symphony in the production of Lex de Azevedo's "The Life of Christ: Hosanna".

Jenny has been a prize winner in several national and international competitions. Additionally, she is the recipient of five Pearl Awards from the Faith Centered Music Association. Her debut album, On Wings of Song, received two Pearl Awards in 1998. Her 1999 recording, Songs My Mother Taught Me, was honored with several nominations. She then received an unprecedented three Pearl Awards during the 2000 Pearl Awards ceremony. Her most recent album, Where Love Is, has also been received with acclaim.

Jenny Baker, who is the daughter of Elder Dallin H. Oaks and the late June Oaks of Salt Lake City, resides in Northern Virginia with her husband Matthew.

Jenny Naylor Richards, a native of Salt Lake City, is currently a full-scholarship student at The Juilliard School, where she is pursuing a master's degree under the tutelage of Seymour Lipkin. Jenny received her Bachelor of Music degree from Juilliard in May 2000, and upon graduation was awarded the prestigious Helen Fay prize for outstanding musicianship.

Ms. Richards has appeared as a soloist with the Utah Symphony on several occasions, as well as with orchestras throughout the western United States. She has also received first-place honors and awards at many competitions, including the Junior Gina Bachaeur International Piano Competition and the Kingsville International Piano Competition.

Jenny also enjoys composing and arranging and has received national awards for her original compositions.

Jenny is married to Nathan Richards, and they reside in New York City.

As a duo, "The Jennys" have performed throughout the United States. They were featured performers in the 1999 Park City International Music Festival and have represented The Juilliard School in various concerts abroad. Their debut album, American Tapestry , will be released fall of 2001. A favorite with audiences, "The Jennys" have appeared at Lincoln Center's Alice Tully Hall as well as Carnegie Hall.

Program

Souvenir D'Amerique	Henri Vieuxtemps (1820-1881)
Sonata for Violin and Piano I. Hymn II. In Fuguing Style III. Ballad IV. Jig V. Finale	Henry Cowell (1897-1965)
Sonata for Violin and Piano Allegro Tranquillo Andante Allegro	Robert Cundick

Intermission

"Porgy and Bess" Suite Summertime—A Woman Is A Sometime Thing My Man's Gone Now It Ain't Necessarily So Bess, You Is My Woman Now Tempo di Blues	George Gershwin (1898-1937) trans. Jasha Heifetz (1899-1987)
Pentameron	Crawford Gates
Allegro from "Hosanna"	Lex de Azevedo
"West Side Story" Suite I Feel Pretty Somewhere America	Leonard Bernstein (1918-1990) arr. Raimundo Penaforte

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, February 17, 2001 - 6:00 P.M.
Madsen Recital Hall

GRADUATE RECITAL
Emma Farnsworth Patterson
cello

Student of
Julie Bevan Zumsteg

Assisted by
Amanda Nixon, ***piano***

Required for the degree Master of Music

Program

Sonata in G Minor, op. 5, no. 2 — Ludwig van Beethoven (1770–1827)
    Adagio sostenuto ed espressivo—Allegro molto piu tosto presto
    Rondo (Allegro)

Suite VI in D Major for Unaccompanied Violoncello, BWV 1012 — Johann Sebastian Bach (1685–1750)
    Prelude
    Allemande
    Courante
    Sarabande
    Gavotte I, Gavotte II
    Gigue

Intermission

Sonata in C Major, Op. 119 — Sergei Prokofiev (1891–1953)
    Andante grave
    Moderato
    Allegro ma non troppo

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, February 17, 2001 - 1:00 P.M.
Madsen Recital Hall

SOPHOMORE RECITAL

Philip Nelson and Bret Pimentel
saxophones

Student of
Ray Smith

Assisted by
Deena Robinson, ***piano***

Required for the degree Bachelor of Music with a Major in Performance

Program

Improvisation et Caprice — Eugène Bozza (1905-1991)

Bret Pimentel, *tenor saxophone*

Sonata XIII — George Frideric Handel (1685-1759)
  Adagio
  Allegro
  Larghetto
  Allegro

Philip Nelson, *alto saxophone*

Fantasia — Heitor Villa–Lobos (1887-1959)
  Animé
  Lentement
  Très animé

Bret Pimentel, *tenor saxophone*

Aria

Eugène Bozza
(1905-1991)

Philip Nelson, *alto saxophone*

Concerto
  Allegro moderato
  Andante
  Allegro

Alexander Glazounov
(1865-1936)

Bret Pimentel, *alto saxophone*

Sonata, op. 29
  Andante maestoso
  Allegro energico

Robert Muczynski
(b. 1929)

Philip Nelson, *alto saxophone*

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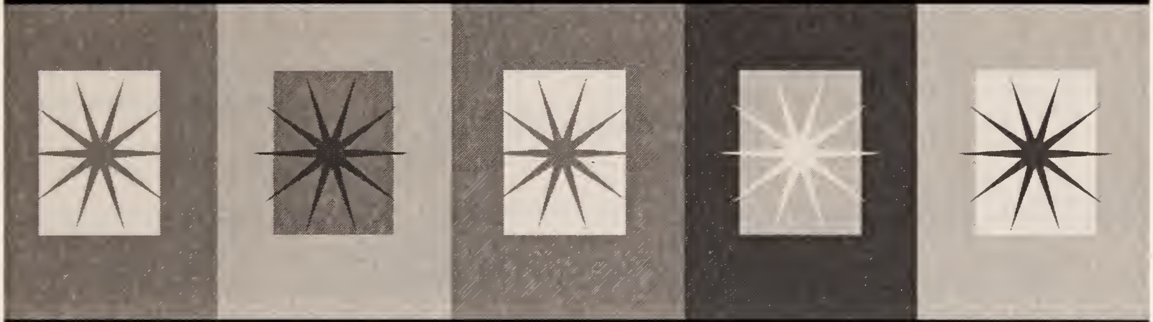
BYU College of Fine Arts and Communications

MDTSHOWCASE 2001:DOORS



MUSIC DANCE THEATRE

Joe Mason, director
Jen Ballif, assistant director
Pat Debenham, faculty advisor
Christine Farnsworth, accompanist

7&9 pm
Friday-Saturday, February 23-24, 2001
Madsen Recital Hall, Harris Fine Arts Center

Program

Doors from *Closer Than Ever*
music by David Shire
lyrics by Richard Maltby, Jr.
MDT Showcase Cast

Adelaide's Lament from *Guys and Dolls*
music and lyrics by Frank Loesser
Bosom Buddies from *Mame*
music and lyrics by Jerry Herman
Tiffany Hale and Blythe Beagley

Hit Me With a Hot Note and Watch Me Bounce! from *Sophisticated Ladies*
music by Duke Ellington
lyrics by Don George
Autumn Jones

Always A Bridesmaid from *I Love You, You're Perfect, Now Change*
music by Jimmy Roberts
lyrics by Joe DiPietro
Korianne Johnson and Reyna Ricks

Wheels of a Dream from *Ragtime*
music by Stephen Flaherty
lyrics by Lynn Ahrens
Adam Daveline and Erin Wilson

Rags from *Rags*
music by Charles Strouse
lyrics by Stephen Schwartz
Joshua Meyer and Courtney Nielson

Get Me To The Church On Time from *My Fair Lady*
music by Frederick Loewe
lyrics by Alan Jay Lerner
Cast Members of the BYU Production

"Seductive Countess"
written by Moliere
Reyna Ricks

"Hail, Julian!"
written by Roger Eschbacker
Casey Reeves

Forbidden Love (In Gaul) from *The Apple Tree*
music by Jerry Bock
lyrics by Sheldon Harnick
Clark Johnsen and Tandi Munson

Coffee Break from *How To Succeed In Business Without Really Trying* — music and lyrics by Frank Loesser
Freshman Class Group

I Could've Gone To Nashville from *Nunsense* — music and lyrics by Dan Goggin
Sofia Lee

How Did I Fall In Love With You — lyrical Jazz dance to The BackStreet Boys
Blythe Beagley and Briahna Brett

Agony from *Into The Woods* — music and lyrics by Stephen Sondheim
Adam Daveline and Ken Foody

Don Juan from *Smokey Joe's Café* — music and lyrics by Jerry Leiber and Mike Stoller
Jennifer Way and Heather Ferguson

"Blind Date" — written by Horton Foote
Natalie Haddock

"Jack and Jill" — written by Jane Martin
Ken Foody

"The Lady of Larkspur Lotion" — written by Tennessee Williams
Tiffany Hale

What I Did For Love from *Chorus Line* — music by Marvin Hamlisch
lyrics by Edward Kleban
Briahna Brett

Cool from *West Side Story* — music by Leonard Bernstein
lyrics by Stephen Sondheim
Rance Wright and others

Driving Away — music by Natalie Haddock and Ross Boothe
lyrics by Natalie Haddock
Natalie Haddock

Pop Yo' Colla' performed by *Usher* — Hip Hop Dance
choreographed by Mike Waldvogel

Meadowlark from *The Baker's Wife* music and lyrics by Stephen Schwartz

NATALIE WHEELER

Mu-Cha-Cha from *Bells Are Ringing* music by Jule Styne
lyrics by Betty Comden and Adolph Green

CLARK JOHNSEN AND SUZANNE SITTICHAI

I Will Never Leave You from *Side Show* music by Henry Krieger
lyrics by Bill Russell

MINDY SMOOT AND KAMI STALLINGS

Doors from *Closer Than Ever* music by David Shire
lyrics by Richard Maltby, Jr.

MDT SHOWCASE CAST

SPECIAL THANKS TO: ALL MDT FACULTY, THE MDT STUDENT COMMITTEE (JARED, NATALIE, CYNDI AND COLLINS), DAVE TINNEY, NATHAN AND SUZIE BALSER, AMY LIVES, AND ALL OTHERS WHO HAVE HELPED IN CREATING THIS SHOWCASE.

THE MUSIC DANCE THEATRE PROGRAM

The Music Dance Theatre (MDT) program at Brigham Young University is a unique integration of the disciplines of music, theatre, and dance. The Departments of Music, Dance and Theatre & Media Arts have combined their resources to create a nationally accredited course of study leading to the Bachelor of Fine Arts degree.

Classes have been carefully designed by the three departments with an innovative, cooperative approach to stimulate the highest level of professionalism for the student who desires to pursue a career as a professional singer, actor and dancer.

The MDT program has a strong commitment to the performing arts. Each year musical theatre stage productions, major spectaculars, recordings, convention shows, and international touring companies provide opportunities for majors in the program to hone their craft and combine their classroom and workshop training with practical on-stage experience in preparation for a professional career.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Tuesday, February 27, 2001 - 6:00 P.M.
Madsen Recital Hall

GUEST VOCAL RECITAL
Jennifer Larson
soprano

Assisted by
Robin Hancock, *piano*

Program

O King of Kings...Alleluia, from *Esther*	George Friedrich Handel (1685-1759)
Sechs Lieder, op. 47 Botschaft Liebesglut Sonntag O liebliche Wangen Die Liebende schreibt	Johannes Brahms (1833-1897)
What has become of my husband?...My little golden babies, from *McTeague*	William Bolcom (b. 1938)

Intermission

La mi sola Laureola... Al amor ¿Corazón, porqué pasáis... Del cabello más sutil	Fernando Obradors (1897-1945)
Trois Chansons Les Colombes Chinoiserie Seguidille	Manuel de Falla (1876-1946)

Jennifer Larson, ***soprano***

Soprano Jennifer Larson has been described by *USA Today* as possessing a "golden voice." She enjoys a career that encompasses regular appearances with many of the nation's finest orchestras and chamber ensembles, a growing catalogue of recordings, and successful performances in major operatic roles. A national finalist in the 1997 Metropolitan Opera Council Auditions, Ms. Larson has received honors for her dramatic and vocal artistry as Violetta in Verdi's *La Traviata*, Governess in Britten's *The Turn of the Screw*, and the title role in Floyd's *Susannah* with the University of Michigan Opera Theatre. She recently earned high praise for her creation of the role of Hanna in David Finko's opera *Abraham and Hanna*, and for her First Niece in Britten's *Peter Grimes* with Michigan Opera Theatre. In demand as a concert soloist, she has been applauded with groups including the Milwaukee, Detroit, Utah, and Illinois Symphony Orchestras, singing works from Vivaldi and Bach to Mozart and Mahler, under the batons of such noted conductors as Andreas Delfs, Kenneth Kiesler, Robert Page, John Mauceri, David Lockington, and the late Robert Shaw.

A favorite soloist with many contemporary music organizations, Ms. Larson has been featured on several compact-disc recordings of original works, most recently on a 20-disc Milken Archive/Sony recording of contemporary Jewish opera. Her Summit label recording of works for horn and voice, with Bill Barnewitz of the Milwaukee Symphony, is scheduled for release next month.

After completing two degrees at the University of Utah under the guidance of Ms. JoAnn Ottley and Dr. Robert Breault, Ms. Larson served as a voice instructor at the University of Utah, Westminster College of Salt Lake City, and at the University of Michigan, where she is currently completing her Doctoral of Musical Arts degree under the tutelage of Ms. Lorna Haywood. Ms. Larson resides in Ann Arbor with her husband, Scott, and two young sons, Anders and Stefan.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Cavatina Duo

Eugenia Moliner, ***flute***
Denis Azabagic, ***guitar***

Tuesday, February 27, 2001 - 7:30 P.M.
Madsen Recital Hall

Eugenia Moliner

flutist

She started her musical education at the age of 14 in the "Conservatorio Superior de Musica de Valencia" and continued her studies at the Rotterdam's Conservatorium, graduating with the highest honors.
Her professors were Dolores Tomas, Jo Hagen, Els Van Zundert and Jan Gruithuizen. She also attended master-classes with Jaime Martin, Kate Hill, Raimond Guiot and Magdalena Martinez.

She has been playing as a first flute of the Baroque Ensemble in Rotterdam and second flute of the National Philharmonic of the Netherlands. She was also the first flute of the "Montebello Ensemble" with which she appeared around Europe, conducted by Henk Guitaart. With the same ensemble she performed for the Shoenberg family on national Dutch TV.

As a soloist she performed recitals with accompanist Jan Gruithuizen, Rob Broek, and Melody Lord, captivating audiences with her personality and musicianship.

As a professor she has taught in the Conservatory of Burriana, Valencia-Spain. Since 1997, she regularly gives master-classes in Valencia-Spain and in Tuzla-Bosnia. Recent concert and master-classes at the Northern Illinois University were received with great enthusiasm and confirmed her qualities both as a pedagogue and as a concert player.

Eugenia's next solo project is a CD featuring composers from South America.

Denis Azabagic

guitarist

Born in Tuzla, Bosnia and Herzegovina on November 1972, Denis Azabagic is considered today as one of the best guitarists of his generation.

In 1993, at the age of 20, he became the youngest winner of the "Jacinto e Inocencio Guerrero" in Madrid, Spain, the most prestigious International Guitar Competition (IGC).
After his success in Madrid, he was a prizewinner in virtually every competition in which he participated. He achieved first prize at the International Guitar Festival (IGF) in Frechen, Germany in 1995, and again at the IGC "Rene Bartoli" in Aix en Provence, France. He not only won first prize, but was specially recognized for the best interpretation of a work by Francisco Tarrega. Continuing his popularity, he was awarded the prize of the public at the IGC "Francisco Tarrega" in Benicasim, Spain.

In 1996, he won first prize at the IGC "Manufacturas Alhambra" in Alcoy, Spain, followed by first prize at the IGC "Printemps de la Guitarre" in Bruxelles, Belgium. He continued to win first prize at the IGC "Guitar Foundation of America" in Montreal, Canada in 1998 and again at both the Schadt String Competition in Allentown, Pennsylvania, USA and the Stotsenberg IGC in Malibu, California in 1999.

As a soloist, Denis has played with various orchestras and gave recitals in Europe and the United States. His performances took him to the famous halls such as Concertgebouw in Amsterdam and Radiso France in Paris.
Denis Azabagic has published three solo CD's, one for "Printemps de la Guitarre" and another two for "Opera Tres". He also appears on the Video recording for Mel Bay.

In 1993 **Eugenia Moliner Ferrer** and **Denis Azabagic** formed a duo and since then they have been playing in concert halls and festivals of Europe and the USA, such as the Eem and Veem festival in Groningen (Netherlands), the Aix en Provence summer festival (France), the Frechen festival (Germany), and the Ciutat de Burriana festival (Spain). In 1996, they won the "Young Musicians of De Doelen" competition in Roggerdam (Netherlands).
Today, known as Cavatina duo, they recently released their first CD for the Spanish label "Opera Tres", with which they have signed a contract for five years. Pan Magazine from England said this about the recording: "The energy levels behind this playing are breathtaking, the ensemble playing is superb and the program is fascinating."

Program

Serenata al alba del dia	Joaquin Rodrigo
Andante moderato	(1901-1999)
Allegro	
Aires de la mancha	Federico Moreno-Torroba
Jerigonza	(1981-1982)
Ya llega el invierno	
Copilla	
La pastora	
La sequidilla	
Tango estudes	Astor Piazzolla
	(1921-1992)
Confidencial, No. 2	A. Yague

Intermission

Jarcias	Antonio Ruiz-Pipó
I	(1934-1997)
II	
III	
Recuerdos de la Alhambra	Francisco Tárrega
	(1852-1909)
Histoire du Tango	Astor Piazzolla
Bordel 1900	
Café 1930	
Nightclub 1960	
Concert d'aujourd'hui	

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Wednesday, February 28, 2001 - 7:30 P.M.
Madsen Recital Hall

ESCALANTE TRIO

Jeffrey Shumway, ***piano***
Donna Fairbanks, ***violin***
Nicole Jackson, ***cello***

Program

Trio in G Major for Piano, Violin, and Cello, K. 564 — Wolfgang Amadeus Mozart (1756-1791)
- Allegro
- Andante and Variations
- Allegretto

Trio No. 2 in B Minor for Piano, Violin, and Cello, op. 76 — Joaquin Turina (1882-1949)
- Allegro molto moderato
- Molto vivace
- Lento—Allegro vivo

Trio in D Minor for Piano, Violin, and Cello, op. 32 — Anton Stepanovich Arensky (1861-1906)
- Allegro moderato
- Scherzo: Allegro molto
- Elegia: Adagio
- Finale: Allegro non troppo

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Thursday, March 1, 2001 - 7:30 P.M.
Madsen Recital Hall

BELARUSIAN WIND OCTET

Program

Overture from *The Americans*	Evstigney Ipatovich Fomin (1761-1800)
Four movements from *Polotsk Notebook*	Anonymous (1500-1600)
D Minor Concerto in 3 movements for two oboes Soloists: Dmytro Koval'ov and Kyrylo Omelchenko	Antonio Vivaldi (1678-1741)
Five Polonaises	Jozef Kozlowski (1757-1831)
The Great Concert Waltz	Napoleon Orda (1807-1883)
Music for Knyazhnin's Tragedy *Orfey I Evridika*	Evstigney Ipatovich Fomin (1761-1800)
Concerto No. 2 for two clarinets Soloists: Ivan Brychykau and Dzianis Parechyn	Felix Mendelssohn (1809-1847)

Intermission

First Movement from *Concert Symphony*	Dmitry Bortnyansky (1751-1825)
Finale from *Petite Symphonie*	Charles Gounod (1818-1893)
Waltz from *Ivan Susanin*	Mikhail Glinka (1804-1857)
Pictures at an Exhibition	Modest Musorgsky (1839-1881)

Legend	Genady Ermachenkov (b. 1950)
Movement from the Liturgical Dance* I. Prologue II. At the still place III. Revery	Murray Boren (b. 1950)
Fantaisie Brillante for two flutes Soloists: Aliaksei Yurynok and Arsen Zamtardze	Jules Demersseman (1833-1866)
Tarantelle	Gioachino Rossini (1792-1868)

*Commissioned by the Barlow Endowment for Music Composition at Brigham Young University.
Instrumentation for the Octet arranged by Associate Director Gennady Gedilter on all pieces except "Movements from the Liturgical Dance" and "Legend."

The **Belarusian Wind Octet**, an ensemble of soloists from the State Orchestra of the Republic of Belarus, was founded on 1 September 1993 under the direction of the Chair of Woodwind Instruments at the Belarusian Academy of Music and Belarusian artist of Merit, Boris Nichkov. The unique makeup of the group consists of 2 flutes, 2 oboes, 2 clarinets, and 2 bassoons. This group of accomplished soloists has toured internationally, including: France (1996,1997), Italy (1998, 2000), Poland (1994, 1998), Russia (1996), Ukraine (1994, 1996, 1998, 2000), Moldavia (1997) and Lithuania (2000). In December of 1993, the Octet participated with remarkable success in its first international festival of chamber wind music in Poland. In the 7 years since its organization, the Octet has enjoyed consistent success at over twenty-five international festivals and competitions, including the prestigious international festival "Virtuosi" in Lvov, Ukraine, as well as "Minsk Spring"and "Minsk Autumn." The Octet has become the force behind the annual festival "Chamber music in Niesvizh." In 1996, 1998, and 2000, the Octet participated in the Crimean International Festival "Golden Griffin" where it received the highest honors. In 1997 at the International Competition of Chamber Ensembles in Rovno, Ukraine, the Octet was awarded first prize for the entire competition.

Considered a leader in chamber music within the countries of the CIS and abroad, the Octet maintains a varied repertoire, including works of traditional classical composers as well as contemporary works of native Belarusians and foreign composers alike. Almost all of the compositional orchestrations and arrangements are provided by G. Gedilter, the associate director of the Octet. The individual members of the Octet represent the highest level of professional musicianship:
Dean of Orchestral Activities at the Belarusian Academy of Music and Belarusian Artist of Merit, Uladzimir Budkevich, *bassoon*
Assistant Professor, Ivan Brychykau, *clarinet*
First Place winners of one or more international Competitions:
  Arsen Zamtaradze, *flute*
  Aliaksei Yurynok, *flute*
  Dzianis Parechyn, *clarinet*
  Dmytro Koval'ov, *oboe*
  Kyrylo Omelchenko, *oboe*
  Aleh Mazuryn, *bassoon*

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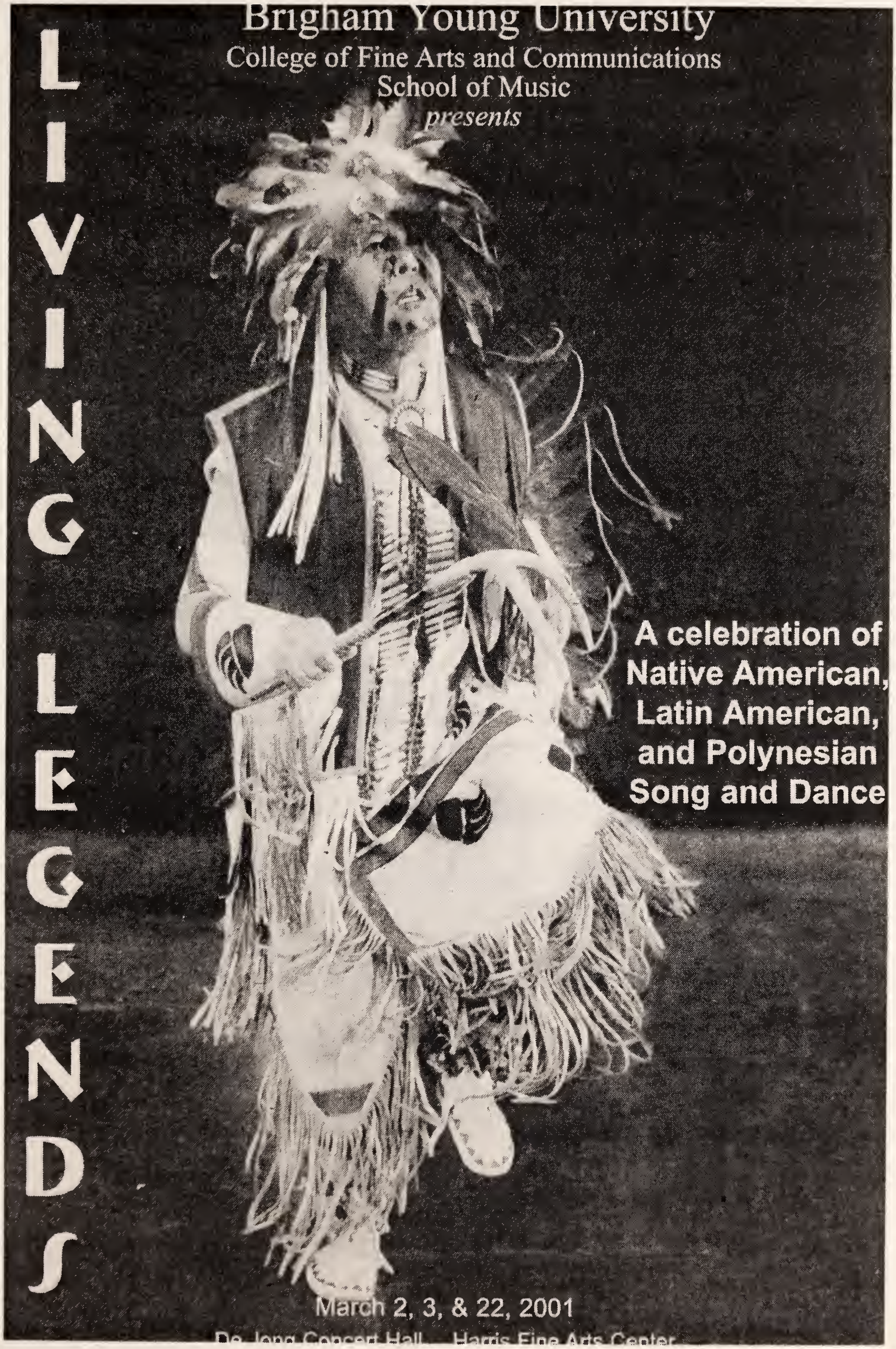
Brigham Young University
College of Fine Arts and Communications
School of Music
presents

LIVING LEGENDS



A celebration of Native American, Latin American, and Polynesian Song and Dance

March 2, 3, & 22, 2001

De Jong Concert Hall   Harris Fine Arts Center

Long ago in a land across the great waters, our ancient
Father had a dream . . .
In his dream, the Great Spirit came to our Father,
and carried him away on wings of fire . . .
The Spirit told our Father he would lead him to a new land . . .
A place of bounty . . .
A promised land . . .
For he had walked in truth and in light in all seasons . . .

So begins the legend.
It is the story of the seasons of a people . . .
Seasons of faith and prosperity, pride and war,
forgiveness, and rebirth . . .
Seasons known to all people, in all nations,
from the beginning of time . . .
We invite you to journey with us through this timeless legend.
It is our story.
It is your story.

Janielle Christensen,
Artistic Director

SEASONS

Living Legends Opener

Season of Promise

North America: Eagle
The eagle is sacred to natives of North America, representing strength, courage, and wisdom. Some say the eagle carried the prayers of the people to the Great Spirit in the sky.

Bolivia: Carnavilito
The music of the Andes echoes over high, windswept plains and grassy valleys, breathing the essence of ancient civilizations.

North America: Corn Dance
The Corn Dance celebrates the renewal of the earth and the renewal of the people's harmony with Mother Earth as the dancers express gratitude to the Creator for providing them food.

Hawaii: Kualoloa
The graceful dances of ancient Hawaii depict the legends of the gods and goddesses. The words of the song are told by the hands.

Season of Plenty

North America: Grass
This Native American Pow Wow dance symbolizes the balance between man and nature.

Paraguay: Guarani
Characterized by the women's graceful movements, the costumes in this dance are made from the world famous Nanduti Spider Lace, which compliments the beauty of the Paraguayan harp.

North America: Haida Fish Dance
This traditional dance originates with the Tlingit people of Alaska.

Samoa: Lapa Lapa, Sasa, Slap
Young Samoans show their energy and love for life in the lively Sasa and Lapa Lapa, while young men prove their skill and agility in the powerful Slap dance.

Mexico: Sinaloa
This dance brings to life the color, energy and excitement of a typical Mexican fiesta.

Season of Prosperity

Tahiti: Aparima, Ote'a
From the "Pearl of the Sea," the rhythms of life are presented through the tamure and the staccato beats of the toere.

Argentina: Malambo and Chacerera
The Malambo comes to life around the campfires of Argentina as cowboys gather after a long day. The Chacarera emphasizes the grace and beauty of the "paisana" (Argentina's cowgirl) and the strength and masculinity of the "Gaucho" (Argentina's cowboy) with romance and energy.

North America: Partridge
The timeless and universal rituals of courtship are portrayed in the Partridge dance.

Chile: Cueca
On September 18th, children and adults alike perform the Cueca, Chile's national dance, to celebrate their Independence Day. This fun and lively dance is performed by couples who flirt with each other using handkerchiefs and playful movements.

North America: Jingle
To the Ojibwe Tribe in Minnesota, the jingle dress, first seen in a dream by the tribe's medicine man, is said to have special healing powers. Thus, the Jingle Dance is a healing dance-- the 365 jingles on each dress represent the days of the year.

Season of War

North America: Warrior's Suite
Preparation for war is symbolized through the opposing forces of Native American warriors.

Fiji: Wau, Wesi, Vakamalolo
The power of Fijian warriors contrasts with the joy of their traditional music.

New Zealand: Wero, Ta Hora Nui, Haka
The Maori people of New Zealand sing greetings to visitors, the women tell the legends of their people using the "Poi," and the young men show their preparations for war through the "Haka."

Mexico: Aztec
Representing an Aztec ritual from Southern Mexico, this dance honors the great white god, Ce Acatl Topiltzin Quetzalcoatl.

Season of Rebirth

Hawaii: Lei Pikake
A spirit of love influences every aspect of Hawaiian life. Good things brought to them from other cultures are welcomed and accepted in the "Spirit of Aloha." This dance honors the beautiful Pikake lei.

North America: Hoop Dance
The hoop symbolizes eternity to the Native Americans. Hoop dancers use this symbol to honor the earth's creations (i.e. flowers, animals, the sacred eagle, and Mother Earth).

Mexico: La Bamba
From old Mexico comes La Bamba, a charming folk dance, depicting two lovers who manage to tie a narrow sash with their dancing feet.

Tonga: Laka Laka
The grace and beauty of the Tongans is reflected in the "Laka Laka."

Mexico: Jarabe Tapatio, La Negra
From the state of Jalisco, these dances capture the soul of Mexico with their intricate footwork, beautiful dresses and energetic music.

North America: Go My Son
This Living Legends song teaches that family and education are keys to success and happiness.

Living Legends Finale

LIVING LEGENDS PERFORMERS

Vanessa Arviso
Vileena Begay
Malcolm Botto-Wilson
Namele Cabrinha
Leiana Fonoimoana
Alex Fuentes
Jathan Garrett
Erin Goedel
Karen Gomez
Ellen Gonsalves
Jason Ho-Ching
Pomai Keawe
Ben Krzeminski
Channy La'ulu
Melinda C. Langi
Adam Lee
Emma Dezi Lynn
David Martinez
Leticia Michalek
David Montecinos
Josue Ocampo
Jose Luis Osario
Laurice Recalde
Alejandro Romero
Fili Sagapolutele
Melissa Seron
Janet Tiempos
Michelle Toa
Christopher Tuitele
Gavon Wong

LIVING LEGENDS TECHNICAL CREW

Luis Alvarez
Matthew Call
Margarita Figueroa
Jennifer Fuentes
Eileen Sanchez
Jay Spencer
Adriana Trejo-Vital

LIVING LEGENDS PRODUCTION STAFF

Artistic Director	Janielle Christensen
Vocal Director	Randy Boothe
Music Producer	Ron Simpson
Technical Director	John W. Shurtleff
Lighting Design	Michael J. Handley
Scenic Design	Rory Scanlon
Scenic Artist	Bill Kirkpatrick
Costume Design	Erika Ramirez Lee
Script	David Tinney
Narrators	Aaron Campbell Al Harrington Graciela Torino Meyers Suzanne Sitthichai
Flute Music	John Rainer
Living Legends President	Malcolm Botto-Wilson
Native American Section Leader	Jathan Garrett
Polynesian Section Leader	Fili Sagapolutele
Latin American Section Leader	David Martinez

SPECIAL THANKS

College of Fine Arts and Communications, K. Newell Dayley, Dean
BYU School of Music, David Randall, Director
Multi-cultural Student Services, Vernon Heperi, Director
Performing Arts Management, Ed Blaser, Director
Division of Arts Production, Jon Holloman, Director

Performing Arts
Management
Brigham Young University
Provo, UT 84602-8500
(801) 378-3576
http://pam.byu.edu

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, March 3, 2001 - 1:00 P.M.
Madsen Recital Hall

JUNIOR RECITAL

James Max Adams
trombone

Student of
Daniel F. Bachelder

Assisted by
Tara Adamson, ***piano***

Required for the degree Bachelor of Music with a Major in Performance

Program

Concertino, op. 4 Allegro maestoso Andante marci funebre Allegro maestoso	Ferdinand David (1810-1873)
Cello Suite No. 4 in E-flat Major, S. 1010 Sarabande Bourrée Gigue	Johann Sebastian Bach (1685-1750)
Sonate für Posaune und Klavier, ED 3673 Allegro moderato maestoso Allegretto grazioso Lied des Raufbolds Allegro moderato maestoso	Paul Hindemith (1895-1963)
Concert Piece No. 5	Vladislav Mikhailovich Blazewich (1881-1942)
Andante and Rondo from Concerto for Double Bass	Antonio Capuzzi—Catelinet (1755-1818)

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, March 3, 2001 - 2:30 P.M.
Madsen Recital Hall

SENIOR RECITAL
Elena Hansen
euphonium

Student of
R. Steven Call

Assisted by
Robin J. Hancock, *piano*
Sara Marchetti, *trumpet*
Robert Peterson, *trumpet*
Ralph P. Hotz, *tenorhorn*
Michael McCawley, *tuba*

Required for the degree Bachelor of Music with a Major in Performance

Program

Sonata in F Major	G. Ph. Telemann-Varasdy (1681-1767)
Flower Song from *Carmen*	Georges Bizet (1838-1875)
Concerto, op. 114 Allegro Adagio Presto	Derek Bourgeois (b. 1941)

Intermission

Blue Lake Fantasies I. Firefly II. Moonlight Across the Water V. Party-Antics	David R. Gillingham
2nd Military Suite in F March Song without words Song of the blacksmith Fantasia on the "Dargason"	Gustav Holst-Sabourin

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, March 3, 2001 - 6:30 P.M.
Madsen Recital Hall

SENIOR RECITAL

Elise Morrison
piano

Student of
Jeffrey Shumway

Required for the degree Bachelor of Music with a Major in Performance

Program

Tocatta in G Major, BWV 916 Presto Adagio Allegro	Johann Sebastian Bach (1685-1750)
Six Variations on an Original Theme, Op. 34	Ludwig van Beethoven (1770-1827)
Sonetto 104 del Petrarca	Franz Liszt (1811-1886)
Sonata No. 3, Op. 46 Allegro con moto Andante cantabile Allegro giocoso	Dmitri Kabalevsky (1904-1987)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, March 3, 2001 - 7:30 PM
Madsen Recital Hall

GROUP FOR NEW MUSIC

Murray Boren, ***director***

Program

Backwards Impulse (2000)	Gregory Lawrence
Seven Pieces for Prepared Piano (2000)	Christian Asplund
Vice Versa (1996)	Steven L. Ricks
Salad (2000) I. Pumpkin II. Clusterhead III. Trem Choral IV. Eyvind V. Trill Choral	Christian Asplund
Epitaph	Witold Lutislowski
Relics (1979) I. The Holy Manger at Saint Mary's II. The Holy Stairs at Sancta Sanctorum III. The Nails and Thorns at Santa Cruce IV. The Holy Shroud of Turin	Michael Hicks

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

BYU College of Fine Arts and Communications School of Music

PHILHARMONIC ORCHESTRA

Kory Katseanes, conductor

Tuesday, March 6, 2001
7:30 p.m., de Jong Concert Hall
Harris Fine Arts Center

UP CLOSE AND PERSONAL

Utah Valley's most intimate theatrical experience.

2000–2001 SEASON
The Odd Couple (Jan. 5–Feb. 12), Forever Plaid (Feb. 16–Mar. 26)
Dairy of Anne Frank (Mar. 30–May 7), The Sound of Music (June 1–July 9),
Hope Springs Eternal (July 13–Aug. 20), The Music Man (Aug. 24–Oct. 1),

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The Little Brown Theatre, 239 S. Main St.
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The School of Music

Welcome to tonight's musical production. We are sure that you will have an enjoyable musical experience, one that will enlighten your understanding and strengthen your spirit.

Accredited by the National Association of Schools of Music, the School of Music at Brigham Young University has nearly 800 majors enrolled in its undergraduate and graduate programs. With a full-time faculty of 51 plus additional part-time associates, the school offers programs leading to the B.A., B.F.A., B.M., M.A., and M.M. Among the university's 11 colleges, three professional schools, and four areas of study is the College of Fine Arts and Communications, comprising the School of Music and the Departments of Communications, Theatre and Media Arts, and Visual Arts.

The School of Music respects and celebrates the historic position of music at the heart of a liberal education and the gospel. From ancient times, music has proven its power to enlighten the understanding, strengthen the spirit, and shape character.

Our mission as the School of Music at Brigham Young University is to assist individuals in their quest for perfection and eternal life and in their desire to use the power of music to civilize and invigorate society. As faculty, administrators, and staff, we seek to provide a period of intense learning that will enable students to think clearly about diverse kinds of music and to create, perform, and teach music well.

In the School of Music the student learns self-discipline through rigorous practice in pursuit of accurate and passionate performance. The student also learns cooperation and mutual sensitivity through ensemble work. In the study of music theory and history, the student comes to hear and appreciate the grammar and syntax of various musical languages, to distinguish nuances of style, and to grasp the ways in which styles intertwine with ideas.

Student learn in a variety of situations: private lessons, small seminars, multi-media labs, and large lectures. And they learn through a holistic approach that embraces academic rigor, intuitive insight, physical grace, and spiritual eloquence.

During their time of study in the School of Music, students will have been spiritually strengthened and intellectually enlarged. They will have been given opportunity to develop their ability--using good judgement and common sense--to make right choices leading to a life filled with learning and service.

Thank you for being in attendance. Your support of our programs is greatly appreciated.

David M. Randall, Director
Brigham Young University
School of Music

ONE NIGHT ONLY!

Nadja's Debut!

UTAH SYMPHONY
Keith Lockhart, Music Director

Tues., March 13
Abravanel Hall
7:30 p.m.

It's difficult to believe that this will be the Utah Symphony debut of one of the most celebrated string virtuosos in musicdom. Keith Lockhart has invited Nadja Salerno-Sonnenberg to join him in thrilling works for violin and orchestra by Ravel and Saint-Saëns. Lockhart will then close the program with one of the most electrifying orchestral works ever, Mussorgsky's *Pictures at an Exhibition.*

Sponsored by The Janet Q. Lawson Foundation and The Frederick Q. Lawson Foundation

Tickets at ArtTix:
355-ARTS
www.utahsymphony.org

The Orchestra Program at BYU

The orchestral program at BYU is the most extensive program at any University in the Intermountain West with over 350 students playing in five orchestras: the Philharmonic, Chamber Orchestra, Symphony Orchestra, University Orchestra, and University Strings. Each orchestra has a unique function within the School of Music.

The Philharmonic Orchestra, the premier orchestra in the School of Music, is made up of music majors, both undergraduate and graduate students. Their mission is to perform the greatest masterpiece of the large symphonic literature. This 98 member ensemble performs from 10 to 14 concerts each year, and tours the state and inside the United States to showcase the orchestral excellence at BYU. This year the orchestra will tour Utah, Nevada, and Southern California. Previous tours have included:

1996-97	Idaho, Oregon, Washington
1994-95	Utah, Arizona
1993-94	Southern States
1992-93	Southern California
1990-91	Colorado
1989-90	New Mexico, Texas
1998-89	Northern California
1987-88	Arizona, Montana, Wyoming, Washington, British Columbia

The Chamber Orchestra is made up of the finest musicians in the Philharmonic, chosen through audition, to comprise this elite ensemble in it's special mission. This orchestra represents BYU and its School Music through international tours every other year. The groups consists of approximately 47 musicians, and has performed throughout the U.S., Europe, and China. It is one of the most widely-traveled university orchestras in the nation. The orchestra has earned the "Highest Recommendation" rating, the highest offered by the National Endowment for the Arts. In May, 2000, the orchestra toured Russia, performing in five cities including Saratov, Rostov, Samara, Volgograd, and Moscow, for more than 3,000 people. The orchestra was invited to perform in May 1998 for audiences in eastern Europe, including the Czech and Slovak Republics, Hungary, Ukraine, and several cities in Poland. It was the first time that the group performed in these countries. During the 1996 season the orchestra made a successful first-time tour of the Middle East, touring major cities in Egypt, Israel, and Jordan.

The Symphony Orchestra is the preparatory orchestra in the School of Music, and is conducted by Dr. Bryce Rytting. Playing approximately two concerts each semester devoted to symphonic literature, the 85-member symphony also shared the responsibilities of collaborating with the ensemble concerts presented in the School, as well as performing regularly with opera and musical production. With concert repertoire chosen from every period, an emphasis is given on the classical period which provides the foundation of all symphonic playing.

The University Orchestra

Open to anyone enrolled in the University, this popular orchestra fills a great role in providing a continued orchestral experience for those students who have chosen degrees other than music, but who yearn to keep their love of music alive. The consistent popularity of this orchestra attests to the fun to be had in playing with friends and fellow student musicians in a more relaxed evening

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Orchestral Program at BYU, cont.

environment. Their concert schedule, of one concert per semester, is geared toward the class schedules of the non-music major.

The University Strings is a chamber-sized string orchestra of around 40 players, the University String orchestra provides any university string player the opportunity to enjoy the rich variety of music written for a string orchestra. Repertoire from all periods, with a slight emphasis on Baroque concerto grossi, is prepared in this evening class, with one concert per semester. Ensemble concerts presented in the School, as well as performing regularly with opera and musical production. With concert repertoire chosen from every period, an emphasis is given on the classical period which provides the foundation of all symphonic playing.

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Ingrid Scherer plays the violin with the Chamber Orchestra.

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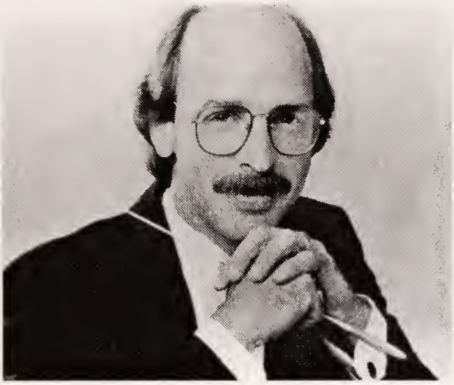
About the Director



Kory Katseanes, conductor and violinist, joined the Utah Symphony in 1975 as a violinist, and was appointed assistant conductor of the Symphony in 1987. Starting in 1999, Katseanes became Director of Orchestras at Brigham Young University, while maintaining his title as assistant conductor of the Utah Symphony. He received bachelor's and master's degrees from the University of Utah, and an associate degree from Ricks College. He also studied conducting with the distinguished conductor, Josef Rosenstock.

Katseanes appears with the Utah Symphony on it's Entertainment, Youth, Family, and Summer Pops Series. He is also regularly featured at Abravanel Hall, Deer Valley, and Snowbird, as well as around Utah and in surrounding states in special performances and on tour. He has appeared with guest artists such as the King's Singers, Marvin Hamlisch, The Chieftans, Nancy Griffith, Art Garfunkel, Kathy Mattea, Rosemary Clooney, Ray Charles, Maureen McGovern, Chet Atkins, Michael Martin Murphy, Crystal Gayle, Riders in the Sky, The Manhattan Rhythm Fountain, Roger Miller, The Kingston Trio, Sandy Duncan, The Children's Group, Flash Cadillac, Magic Circle Mime, and The Stars of Broadway. In addition, he plays a significant role in the education programs of the Utah Symphony, programming and conducting a major portion of the concerts the orchestra performs in Utah's schools.

For several years he was the music director of the Utah Virtuosi, a professional chamber orchestra in Salt Lake City. He also performed in many acclaimed concerts around Utah with guest artists Joann Ottley, Reid Nibley, Andres Cardenes, and the Jenson Woodbury Duo. He has conducted performances with renowned dance companies such as Rudolph Nureyev and Friends, Repertory Dance Theater, and the Twin Cities Ballet. Katseanes has been on the faculties of Illinois Wesleyan University, Ricks College, and the Violin Making School of America; has also teaches private violin lessons and coaches chamber music in his home.

As Director of Orchestras at BYU he oversees the orchestral program that accommodates the nearly 350 students enrolled in University orchestras, and directs the graduate orchestral conducting program. He conducts the BYU Philharmonic, the BYU School of Music's premier symphony orchestra, and the BYU Chamber Orchestra, which represents the university in its regularly scheduled tours around the world.

Professor Katseanes is the Division Coordinator for the string area as well, working with the talented and illustrious string faculty to oversee the activities of the nearly 100 string majors enrolled in the School of Music.

He and his wife Carolyn are the parents of four children and one grandchild.

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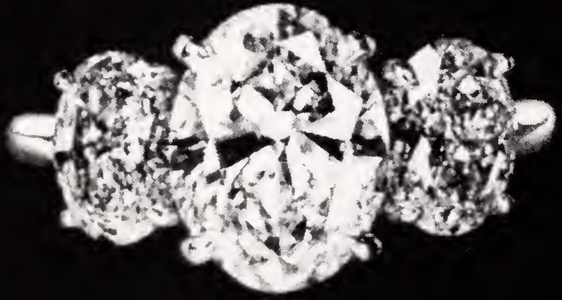

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Program

Overture to *Benvenuto Cellini* Hector Berlioz
(1803-1869)

Joel Neves, graduate student conductor

La Mer Claude Debussy
I. De l'aube á midi sur la mer (1862-1918)
II. Jeux de vagues
III. Dialogue du vent et de la mer

Intermission

Carnival Overture Antonin Dvorák
(1841-1904)

Francesca da Rimini Peter Illich Tchaikovsky
(1840-1893)

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Program Notes

Benvenuto Cellini

Beginning in 1832, Hector Berlioz had privately expressed great interest in composing a grand opera. In light of his recent symphonic triumphs, establishing himself as a first-rate operatic composer would be a crucial step in convincing his critical fellow Parisians of his musical genius. His collaboration with the librettists Barbier, de Wailly, and de Vigny initiated the creation of such an opera, which was based on the eventful life of the sixteenth century Renaissance sculptor and goldsmith, Benvenuto Cellini. Much of the libretto was derived from the Florentine's autobiographical *Vita* (Memoirs), which were filled with spectacular incidents and events that fit well within Berlioz's aesthetic. The music composed for this opera is dazzlingly original, and displays an orchestral virtuosity, rhythmic complexity, and kaleidoscopic flair that characterizes Berlioz's innovative style. Yet the music hardly struck a chord in the stubborn ears of Parisians, who favored the more "fashionable," stolid music of Meyerbeer. This was proven in the much-anticipated debut of *Benvenuto Cellini* in September of 1838: it was widely considered a nonsuccess, an absolute failure. The three ensuing performances were equally as criticized. In fact, so unsuccessful was the opera that it would be performed less than ten times in Berlioz's lifetime, a dreadful statistic for a first-rate composer. Of this disaster, Berlioz quipped, "I had been greatly struck by certain episodes in the life of Benvenuto Cellini. I had the misfortune to believe they would make an interesting and dramatic subject for and opera..." However musically suicidal contemporary criticism might have been of the opera as a whole, the one redeeming section of the opera—the part that was universally praised in each performance—was the overture. Of its first performance Berlioz said, "The overture was extravagantly applauded; the rest [of the opera] was hissed with exemplary precision and energy." The *Overture to Benvenuto Cellini* is a thrilling as any of Berlioz's music and possesses a driving energy and orchestral virtuosity that surpasses any contemporary endeavor; it exemplifies his best efforts in orchestral writing. Starting with this overture, Berlioz also establishes a formal pattern that he follows in all subsequent overtures (including *Roman Carnival*, which too is taken from *Benvenuto Cellini)*: it begins with a brief, yet animated, allegro; next a slow, lyric section presents much of the thematic material; and finally a brilliant return to the main allegro leads to a spectacular ending.

La Mer

Hardly befitting the subtitle *Three Symphonic Sketches*, Debussy's *La Mer* is undoubtably his greatest symphonic work, and arguably the greatest from any Frenchman. Written in 1905, it was a fine example of what the new century promised to bring to the world of orchestral expression. Clearly descendant from the traditions of western European music in the layout of it's movements—including the great climactic coda, rare for Debussy—*La Mer* spoke, however, in a language new and unique. It is convenient for us to label Debussy's music as impressionistic, but in fairness, Debussy bristled such categorizations. He preferred to be known simply as a "French composer," and for this very French work he spoke of his inspiration having been that of recollection rather than impression. A lifelong fascination with the sea left him with "endless memories" of the ocean from which he drew upon when he took to transcribing them in sound. The artistic references are not totally without justification though, as it was Debussy's wish to print the famous wave by the Japanese artist Hokusai (printed on the front of tonight's program cover) on the cover of his manuscript score. An interesting sidelight is that the composer himself conducted the English premier of *La Mer* in 1908, and pulled it off somehow, in spite of it being only the third time he had ever conducted in his life.

The movements of *La Mer* portray three different oceanic scenes. The first, entitled "The mid-day sun upon the ocean" is an atmospheric, and mystical view of calmness and light upon the water, which seems to convey the depth and vastness of the ocean. The second movement, "Play of the waves," is just that—a fleet and capricious look at the sea at play. The last movement, the "Dialogue of the Wind and the Sea" is the most powerful and primal of

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Program Notes, cont.

the descriptions. Full of the mystery and fury of the ocean, this power is conveyed more as a majestical triumph of the sea, than as an ominous warning to travelers. In the end, Debussy's ocean stirs something familiar within, some kind of magnetism that great waters have, that seems to call to the seafarer in us all.

Carnival Overture

Originally intended as a symphonic cycle of three tone poems depicting Nature, Life, and Love, the cycle soon evolved into three shorter concert overtures entitled *In Nature's Realm, Bohemian Carnival, and Othello.* This trio was completed, and premiered in Prague in 1892, just before Dvorak sailed for America, where he was to become the Director of the National Conservatory. Of course, while in America, the *Symphony from the New World* took shape, and Dvorak's longing for home was the genesis for the cello concerto. All these works represent the fullest flowering of Dvorak's ample gifts, but of these three tone poem/overtures, only the middle one has become standard concert fare. Now known simply as the Carnival Overture, it has lost its Bohemian attachments, except in the music itself, where we recognize in its exuberance, and fanfare, a festival befitting its lineage.

Francesca da Rimini

The creation of Tchaikovsky's *Francesca da Rimini* is a story in itself. In part from his strong negative reaction to the music and the hoopla surrounding the premier of Wagner's *Ring cycle*, and surely in part from a personal identification with the protagonists, the composer threw himself into this project with unusual fervor. Having attended the Bayreuth premier, he came home thoroughly disgusted and determined to show the musical world that he could weave literature into a far more appealing form than his German contemporary. He chose as his subject the classic love story from the Italian poet Dante's great epic *The Inferno*. In the tale, Dante is given the opportunity to travel down to Hell, and witness the results of peoples lives who have been punished for their sins. One stop on this journey was the Third Region of Hell, notable for its unbelievable wild and never-ending turbulent weather. Constant galestorms, and fantastic whirlwinds are the punishments of that region's inhabitants. While observing this scene, he sees a young couple who, while holding on to each other, are being tossed about in the furies. He is allowed to speak with them and they tell him why they are there. It is Francesca and her true love, Paolo. In life they were deeply in love and planning their upcoming wedding. But at the wedding, Paolo's brother, a mean and devious man, tricked them and took his brother's place at the altar, unbeknown to Francesca. When Francesca discovered the fraud it was too late, and immediately thereafter her tyrant husband forbade her from ever seeing Paolo again. But love was too strong, and Francesca and Paolo would secretly meet. During their trysts they would often read to each other, and one day while together, they were reading the story of Camelot, and were stuck by the similar tragedy of Guinevere and Lancelot. Overwhelmed at their misfortune, they embraced—then kissed. Just at that moment, Francesca's husband burst in on them, and in a fit of rage, stabbed them both. Sent to Hell for their illicit love, they were condemned to be buffeted eternally by the elements. During their interview Francesca tells Dante, "There is no greater grief than to remember a happy time in misery." When Tchaikovsky wrote his *Symphonic Fantasia* based on this story, in 1876, he wrote those words over the top of the first page in the score—a witness to the depth of compassion he felt as he described in music this imaginative tragedy. The music perfectly captures the darkness of Hell, the wild winds of the Third Region, and with perhaps the most exquisitely sad melody ever penned—the sorrows of the beautiful Francesca.

The Philharmonic recently unleashed a storm of its own with this piece—by performing Francesca to wonderful acclaim on its tour of Southern California and Southern Utah earlier this semester.

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Ben Chan
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Cami Jackson
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Jennifer Loucks

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Ramona Jacob
Megan Boyle
Desiree Brooks
Jill Karren
Sam Inoye
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Katie Miller
Darin Rhodes
Randy Slade
Harmony Higgs

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Denson Angulo
Stacy Francom
Regan Brough
Blaire Mattson
Mareena Smith

Harp

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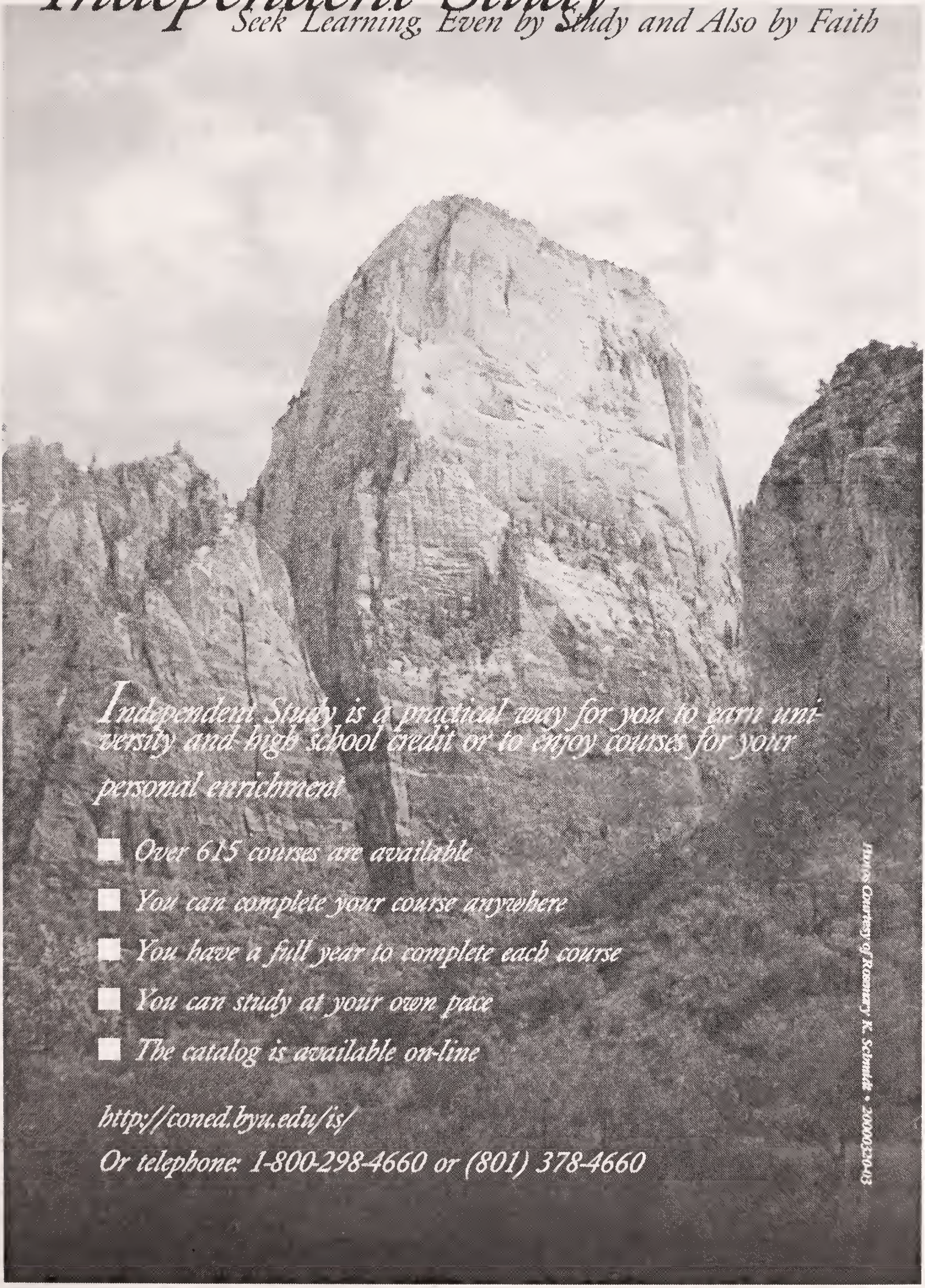

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Gennady Dziubenko was born in 1955 in Poltava, Ukraine. In 1980, he graduated from Tchaikovsky Conservatory (Moscow) under Professor M. Mezhlumov. In 1985 he undertook postgraduate studies in the Moscow Conservatory under professors L. Vlasenko and M. Pletnev. In 1983 and 1989 he won diplomas at the Rachmaninov and Musorgsky competitions. Since 1980 he has been a soloist with the Moscow concert agency as well as other leading Russian concert agencies.

Dziubenko performs as a soloist and member of the internationally famous Romantic Trio, with Alexander Tostyansky, *violin,* and Alexander Bourikov, *cello,* in the best concert halls in Moscow and other Russian cities. He has performed in Spain, Germany, France, Australia, Japan, Lithuania, Hungary, and Luxembourg. He collaborates with leading singers of the Bolshoi Theatre and many world-famous instrumentalists. Dziubenko has performed in duet several times with pianist V. Givitareale (Luxembourg) in Moscow and Luxembourg. Dziubenko also has an extensive solo and chamber repertoire.

Dziubenko's discography includes *Russian Music of Art Nouveau* (Methner, Rachmaninov, Scriabin, Rebikov, Gretchaninov, Kalinnikov) as a solo CD and three CD's by the Romantic Trio. The first two CD's by the Romantic Trio received excellent reviews in the musical magazines *Diapson* (Paris, September 1995) and *The Strad* (London, December 1995, October 1996). Dziubenko's recordings have been broadcasted in Moscow and throughout Eastern Europe by Radio Russia, Orpheus, Mayak, Russia Radio International, as well as by Russian national TV and Radio France.

Since 1994, Dziubenko has taken part every year in the International Festival and Master Courses of Interpretation *De Music de Ripoll* in Spain. In February 1999, Dziubenko and the Romantic Trio toured the cities of France with great success. They performed at Wiltz during the festival *Les Concerts au Chateau de Wiltz.*

Program

Hungarian Rhapsody No. 12	Franz Liszt (1811-1886)
Pictures at an Exhibition	Modest Petrovich Mussorgsky (1839-1881)

Intermission

Five pieces from *Suita Espanola* Granada Catalunia Sevila Cadiz Asturias	Isaac Albeniz
Sonata No. 6 A-dur op. 82 Allegro moderato Allegretto Tempo di valzer lentissimo Vivace	Sergei Prokofiev (1891-1953)

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The School of Music respects and celebrates the historic position of music at the heart of a liberal education and the gospel. From ancient times, music has proven its power to enlighten the understanding, strengthen the spirit, and shape character.

Our mission as the School of Music at Brigham Young University is to assist individuals in their quest for perfection and eternal life and in their desire to use the power of music to civilize and invigorate society. As faculty, administrators, and staff, we seek to provide a period of intense learning that will enable students to think clearly about diverse kinds of music and to create, perform, and teach music well.

In the School of Music the student learns self-discipline through rigorous practice in pursuit of accurate and passionate performance. The student also learns cooperation and mutual sensitivity through ensemble work. In the study of music theory and history, the student comes to hear and appreciate the grammar and syntax of various musical languages, to distinguish nuances of style, and to grasp the ways in which styles intertwine with ideas.

Student learn in a variety of situations: private lessons, small seminars, multi-media labs, and large lectures. And they learn through a holistic approach that embraces academic rigor, intuitive insight, physical grace, and spiritual eloquence.

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Pure Imagination	arr. Brad Christensen
Linus and Lucy	V. Guaraldi arr. Stan Castongia and Beach Front Property
Lady Be Good	G. Gershwin and I. Gershwin arr. Darmon Meader and the New York Voices
Aqui Te Amo	K. Arnold and P. Neruda arr. K. Arnold
Crystal Silence	Chick Corea arr. Stephen Prosser
Lady Madonna	J. Lennon and P. McCartney arr. Phil Azleton
Everybody's Boppin'	Jon Hendricks and G. Gershwin arr. J. Hendricks and K. Eisenhour

Syncopation, BYU's premiere vocal jazz ensemble, captivates audiences with tight harmonies, rhythmic accuracy, and outstanding improvisational or "scatting" abilities. The choir has gathered some of the best musicians at BYU to perform songs from all genres of jazz including blues, bebop, swing, funk and latin.

The sixteen voice choir has been an active part of the jazz program for more than ten years. Keeping with the mission of the School of Music, Syncopation practices "in pursuit of accurate and passionate performances". They have performed several times at the Lionel Hampton Jazz Festival in Moscow, Idaho and made an appearance at the International Association of Jazz Educators in Los Angelos in 1999. Under the direction of Kelly Eisnhour, this group is bound to have listeners singin' and swingin'.

Personnel

Amy Carpentar
Miriam Thatcher
Jessica Briggs
Stacey Haslem
Katie Cowley
Katie Williams
Deanna Cox
Summer Hill
Kristie Arnold
Ted Pyper
Ric Lewis
Ben Scheffer
Chris Rowe
Paul Anderton
Adam Hopson
Curtis Layton
Joe Fifield
Taylor Dawson
Ryan Crandall

Kitty Margolis, Syncopation Guest Soloist

"She's the real thing in jazz...genuinely individual."
~The Chicago Tribune

Kitty Margolis is generating plenty of buzz in the jazz world and beyond as one of the most original and inspiring vocal stylists of her generation. Edging the music into the future while simultaneously honoring the past, Margolis is a rare breed of jazz singer whose high-wire improvisations and visionary approach have redefined and revitalized the art of jazz vocals. "If anyone is the epitome of a jazz vocalist in the '90s," raves Jazziz magazine, "it's Kitty Margolis"

A San Francisco native, Margolis launched her recording career after attending Harvard University and San Francisco State. She has recorded and performed with jazz greats such as Joe Henderson, Lionel Hampton, Elvin Jones, Roy Hargrove, John Handy, Hank Jones, Joe Louis Walker, Charles Brown, Herb Ellis, Rufus Reid, David "Fathead" Newman, Steve Turre and Red Holloway, appearing at many top festivals, clubs and concert halls on four continents, from Tokyo to London, New York to Paris, Tel Aviv to Sydney.

The title of her most recent Mad-Kat Records release, "Straight Up With A Twist," evokes the essence of Margolis' unique musical perspective. "Straight Up" is rooted in the mainstream jazz tradition of Ella Fitzgerald, Sarah Vaughan, Carmen McCrae and Betty Carter, and at the same time expands the jazz vernacular to embrace a hip, sophisticated new language that draws on a wide range of musical traditions from all over the world. The Music Hound Guide to Jazz dubs this CD "...explosively hip...the ultimate listen."

To compliment her work as a performer, Margolis is also deeply committed to jazz education, accepting myriad invitations to give workshops, master classes and private lessons at high schools and colleges as she travels the globe. In 2001 she accepted a two year appointment by the President of the International Association of Jazz Educators to be Chair of the I.A.J.E. Jazz Vocal Caucus.

Awards and accolades for her innovative interpretations have been steadily piling up at Margolis' doorstep. She earned praise in 1999, for the fifth straight year, as one of the top jazz vocalists "Deserving Wider Recognition" in the Down Beat International Critics' Poll, and also won the Bay Area Music Award for "Outstanding Jazz Vocalist" in 1997–one of only two statuettes ever handed out for the category. She received the "Certificate Recognizing Exceptional Creativity" from the Bammies three times, and was nominated for the Soul Train "Lady of Soul" Award in 1999.

"Authenticity and 'soul' matter above all," says Margolis, "along with a willingness to be one hundred percent in the moment and let the music gods have their way with you." Equal part brave musical risk taker, deeply vulnerable, and irreverently witty, this singer owns every song around which she wraps in her pliant, radiant, and beguiling voice. Although she is a consummate musician, Kitty says, "All the skill and 'chops' in the world don't mean a thing if you can't make people feel something. Music has the power to bring people from extremely diverse backgrounds together in a magical way that erases all our superficial differences. At its best, it is a very healing force. That is the most important energy I can try to connect with as a performing artist."

Q'd Up

Wednesday, March 7, 2001
de Jong Concert Hall

Featuring Guest Soloist Kitty Margolis
Selections for tonight's concert will be chosen from the following:

Avalon	Jolson-Rose
Oz	Andy Narell
Shiny Stockings	Frank Foster
Scarlett	Steve Lindeman
Flight of the Foo Birds	Neal Hefti
I'm Beginning to See the Light	Ellington, George, Hodges, James
Gentle Train	Lars Yorgason
La Samba	Ray Obiedo
A Nightingale Sang in Berkeley Square	Maschwitz-Scherwin
Sicily	Chick Corea

Q'd Up was formed in 1997 by members of the jazz faculty at Brigham Young University's School of Music in Provo, Utah. While the School of Music has featured a small group made up of members of the faculty (using the name FJQ or Faculty Jazz Quintet) for many years, this recording is the first offering of this particular aggregation.

Ray Smith is from Salt Lake City. He has a doctorate in woodwind performance from Indiana University, and heads the jazz program at BYU. He has taught at BYU since 1982, and is also very active as a recording artist and freelance musician in a variety of styles. He shares the front line in Q'd Up alternately with one of two other members of the group. The first is percussionist, composer, and arranger **Jay Lawrence**, a native of Reno, Nevada. Jay joined the musician's union at the age of fifteen, and cut his musical theath playing in the Nevada casinos showrooms, accompanying some of the most famous headliners in show business. He is an adjunct instructor at BYU, and an active freelancer. A talented multi-instrumentalist, Jay most frequently adds mallets (vibraphone) to the Q'd Up sound, but often exchanges places with the second member of the "alternate" front line, **Ron Brough**. Ron was born in Provo, Utah, and is a talented multi-instrumentalist. He holds degrees from the University of Northern Colorado and the University of North Texas State. Ron is head of the winds and percussion area at BYU. When exchanging chairs with Jay, Ron performs on the steel pan, while Jay takes over the drumset duties. Both Ron and Jay add a variety of percussion textures to the Q'd Up mixture. **Lars Yorgason**, from Ogden, Utah, plays bass for Q'd Up and is an adjunct instructor of jazz bass at BYU. Lars is the President of Jazz Arts of the MountainWest, a non-profit organization dedicated to the preservation, presentation and pedagogy of jazz. Ray, Jay, Ron, and Lars are long-time, first-call members of the Salt Lake City freelance community, actively involved in the recording of film scores and albums, and joining professional orchestras for ballet, musical theatre, etc. **Steve Lindeman**, born in Columbus, Indiana, is the most recent addition to the group. He fills the piano chair in Q'd Up, and holds degrees from Rutgers, Queens College, and Indiana University (where both he and Ray Smith were students of David Baker) in jazz piano, theory, and musicology, and teaches theory and jazz piano at BYU. Before coming to BYU, he taught music and performed in New York's rock, jazz, and classical communities.

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BYU Jazz Legacy Dixieland Band

Thursday, March 8, 2001
de Jong Concert Hall
Steven Call, *director*

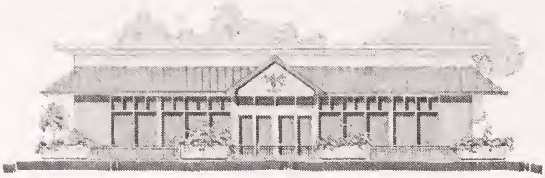
Featuring:
George Bailey, *clarinet*
Andrew Allphin, *trumpet*
Alisha Ard, *trombone*
Kristen Bromley, *banjo and guitar*
John Gammon, *string bass*
Derek Warren, guest *drums*
Bob Bailey, *guest pianist*

Tonight's performance pieces will be selected from the following:

Royal Garden Blues	Spencer & Clarence Williams
Big Bear Stomp	Lu Watters
Sweet Georgia Brown	Bernie, Pinkard & Casey
Maryland, My Maryland (Bobcat's March)	Traditional
Aunt Hagar's Blues	W.C. Handy
Eccentric Rag	J. Russell Robinson (arr. Dan Barrett)
When it's Sleepytime Down South	Rene, Sauer & Muse
Tin Roof Blues	New Orleans Rhythm Kings
Basin Street Blues	Spencer & Clarence Williams
Black and Tan Fantasy	Duke Ellington
Black and Blue	Thomas "Fats" Waller
Just a Closer Walk With The	Traditional
When the Saints Go Marching In	Traditional
Snake Rag	Joe "King" Oliver
Muskrat Ramble	Edward "Kid" Ory
Potato Head Blues	Louis Armstrong
Stars Fell on Alabama	Parrish and Perkins

Founded by Brigham Young University Music Faculty member, Steve Call in 1985, Jazz Legacy Dixieland Band has spread the joyful sounds of Dixieland jazz throughout the United States and in Japan.

BYU Jazz Legacy was recognized as one of three finalists in the International Jazz Educators' Association Collegiate Dixieland Competition and has been a featured performing ensemble at two IAJE Conferences. The band has received a number of grants from the Utah Arts Council to present community concerts throughout Utah and played an extended engagement at Mitsui Greenland, a theme park in Southern Japan. In 1998, by invitation of Senator Orrin Hatch and the Utah Congressional Delegation, the BYU Jazz Legacy Dixieland Band presented a concert at the Kennedy Center for the Performing Arts in Washington D.C., representing Utah in the Millennium Stage State Days Concert Series.



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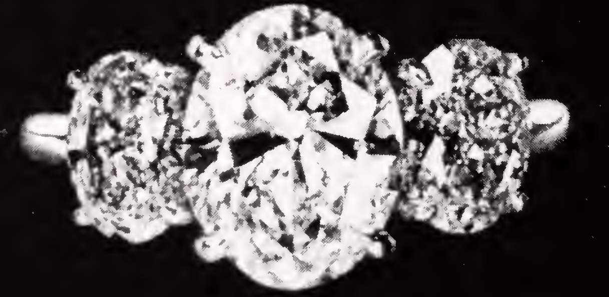

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Bryan Shaw, Jazz Legacy Guest Soloist

Guest Soloist Bryan Shaw, *cornet and trumpet*

Bryan Shaw is a leader in the ongoing West Coast traditional jazz revival. As a student at Golden West College, Bryan played with the Syncopators, the 1981 champions of the IAJE-Southern Comfort Collegiate Dixieland Competition. Since that time Bryan has been a member of the Misbehavin' and the South Frisco Jazz Bands. He is currently with the High Sierra Jazz Band, one of the most popular bands on the Dixieland festival circuit. His CD, recently released on the Arbor Jazz label, received a wonderful review by Nat Hentof in the Wall Street Journal. Bryan lives in Costa Mesa, California and is owner of Digital Brothers, a CD mastering company used by many jazz educators.

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Synthesis

Friday and Saturday, March 9-10, 2001
de Jong Concert Hall
Ray Smith, ***director***

Featuring Guest Soloist, Conrad Herwig
Tonight's performance pieces will be selected from the following:

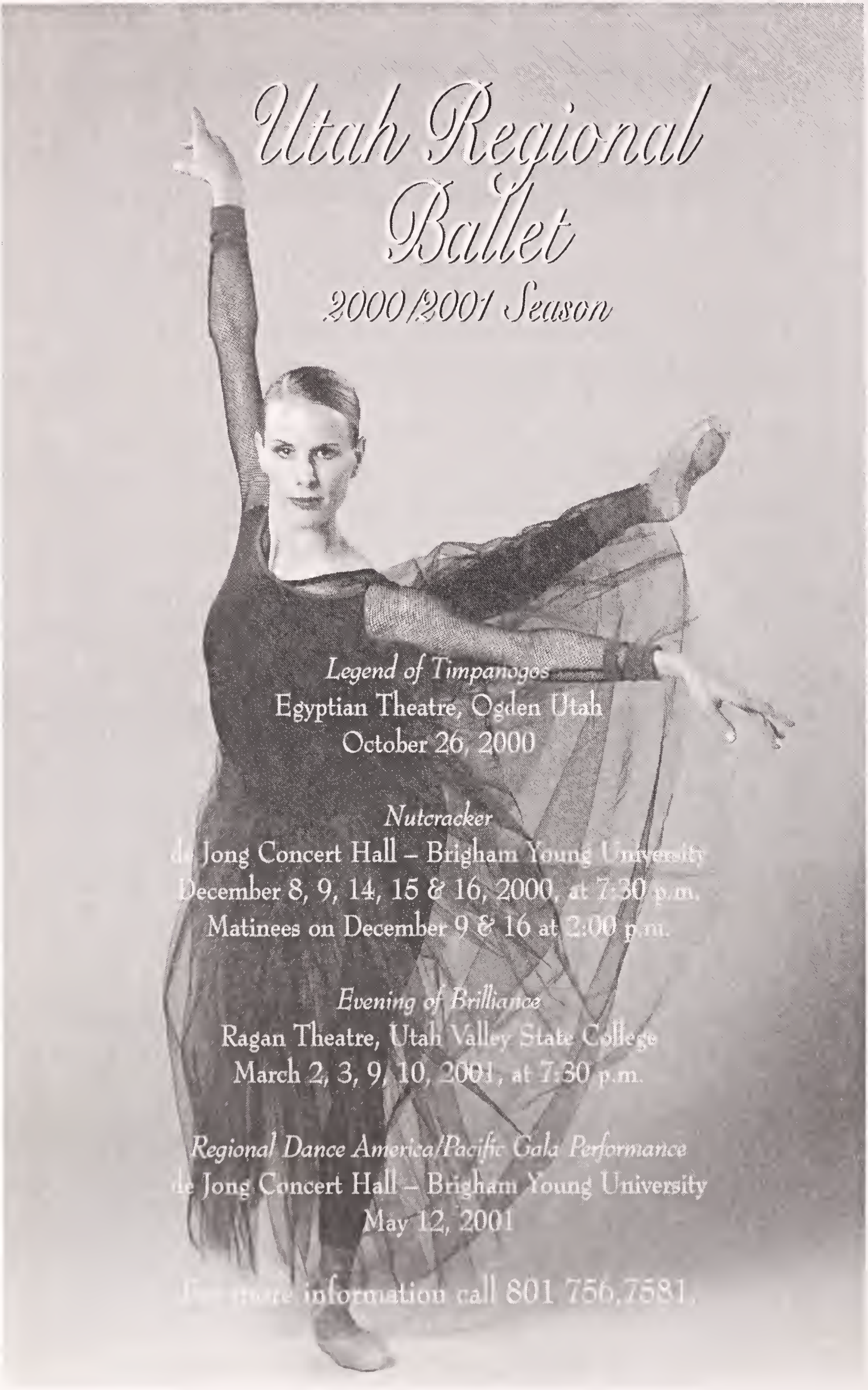
A.M. Blues	Conrad Herwig (arr. Holderbaum)
Search For Peace	McCoy Turner (arr. Alan Baylock)
Alone Together	Arr. Joey Sellers
Syeeda's Song Flute	Coltrane
Body and Soul	
With Every Breath I Take	Conrad Herwig (arr. Joe Roccisano)
Low Down	
Bewitched	Richard Rodgers (arr. Mike Tomaro)
Wyrgly	Maria Schneider
Ruby, My Dear	Thelonious Monk (arr. Bill Holman)
Long Ago and Far Away	Gershwin and Kern (arr. Lennie Niehaus)
The Awakening	Pat Matheny (arr. Robert Curnow)

Synthesis is a musical melding of some of the finest young musicians at Brigham Young University. Drawing freely from the various styles of contemporary Afro-American music, the ensemble has become known for versatility, spontaneity, and creativity in performance. The very word Synthesis has become synonymous with excellence. The ensemble has had the good fortune to tour Japan and China, Scandinavia, the Soviet Union, Eastern Europe, and Western Europe three times, as well as numerous performances in many areas of the United States.

In 1998, Synthesis returned to Finland for the Pori Festival and then blazed new trails into Siberia where no American Jazz Big Bands have previously toured.

In the summer of 2000, Synthesis toured six countries in Western Europe performing at the World Expo in Hanover, Germany, performing a third engagement at the famed Montreux Jazz Festival, and performing at the famous Umbria Jazz Festival in Perugia, Italy.

Other significant honors garnered by the ensemble over the years include sharing the Big Band Night at the Montreux Jazz International Jazz Festival in Switzerland with the Gerry Mulligan New York Big Band (1998); performing at the North Sea Jazz Festival in Holland, the Antibes Jazz Festival in the French Riviera, the Pori International Jazz Festival in Finland, the Kongsberg Jazz Festival in Norway, the Lysekil Jazz Festival in Sweden, the Riga Jazz Festival in Latvia, and the Parnu Jazz Festival in Estonia; and performing at the national conventions of the National Association of Jazz Educators (1986) and the Music Teachers National Association (1988) and the international convention of the International Association of Jazz Educators (1995). Awards received by Synthesis include First Place at both the Pacific Coast Collegiate Jazz Festival in Berkeley, California and the Lionel Hampton Jazz Festival in Moscow, Idaho; expenses paid winner of the NAJE--Disneyworld Jazz Festival with performances at the EPCOT. Center in Orlando, Florida; and finalist at Musicfest USA in Chicago, Illinois sponsored by *downbeat* magazine.



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de Jong Concert Hall – Brigham Young University
December 8, 9, 14, 15 & 16, 2000, at 7:30 p.m.
Matinees on December 9 & 16 at 2:00 p.m.

Evening of Brilliance
Ragan Theatre, Utah Valley State College
March 2, 3, 9, 10, 2001, at 7:30 p.m.

Regional Dance America/Pacific Gala Performance
de Jong Concert Hall – Brigham Young University
May 12, 2001

For more information call 801 756.7581.

Synthesis Personell

Ray Smith is one of those relatively rare individuals who is an excellent performer and excellent teacher at the same time. Currently, he teaches at Brigham Young University in Provo, Utah as the Director of Jazz Studies and Professor of Saxophone. His jazz big band, Synthesis, has received national and international recognition by winning many jazz festival competitions such as the Pacific Cost Collegiate Jazz Festival, the Lionel Hampton Jazz Festival, and those sponsored by the International Association of Jazz Educators; performing in some of the great international jazz festivals such as the Montreux Jazz Festival in Switzerland, the North Sea Jazz Festival in Holland, and the Antibes Jazz Festival in the French Riviera, The Riga Jazz Festival in Latvia, The Pori Jazz Festival in Finland, The Kongsberg Jazz Festival in Norway, and the Umbria Jazz Festival in Perugia, Italy; and has toured Japan and China, not to mention blazing new trails into Siberia in 1998.

As a performer, Smith is equally at home in either classical or jazz-related styles and is adept at all five of the woodwind instruments: flute, oboe, clarinet, bassoon, and saxophone. He also performs and records frequently at the Yamaha WX7 Midi Electronic Wind Instrument and the AKAI E.W.I. and often plays recorders, pennywhistles, and other ethnic flutes in the recording studio. He has over 130 CD credits and has recorded on many film scores and television themes and jingles such as The Sandlot, Mi Familia, The Swan Princess, Good Morning America, The Today Show, The Ricky lake Show, Buick, Chevy, etc., and many Canadian and German television and radio themes. Dr. Smith performs periodically with the Utah Symphony and The Mormon Tabernacle Choir and is a regular with the Utah Saxophone Quartet and Q'd Up, a jazz quintet.

Smith also does clinics and performances at colleges and high schools and adjudicates at jazz festivals. In the summers, he teaches at various jazz workshops including the Birch Creek Jazz Camp in Wisconsin where he received the Woody Herman Award for musical excellence and professionalism. In 1998, Smith was the recipient of the Voice of Jazz Award for the State of Utah. His newest CD, Q'd Up is currently receiving considerable airplay around the country.

Saxophone

Ginna Randle, *1st alto*
Rhett Nelson, *2nd alto*
David Halliday, *1st tenor*
David McConkie, *2nd tenor*
Eric Morgensen, *baritone*

Trumpet

Andy Allphin
Nathan Botts
David Faires
Erik Pyne
Trevor Botts

Trombone

Jordan Jacobsen
Brent Arnold
Jamey Anderson
Jarom Webster

Rhythm Section

Jeff Lovell, *piano*
Denson Angulo, *bass*
Justin Cash, *guitar*
Bart Olson, drums

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Conrad Herwig, Synthesis Guest Soloist

Conrad Herwig, ***trombone***

New York jazz trombonist Conrad Herwig has recorded ten albums as a leader, including the Grammy-nominated, "The Latin Side of John Coltrane", with his septet Tropical Fire (Fuego Tropical in Spanish) and special guests Eddie Palmieri, Danilo Perez and Dave Valentin. His most recent recordings are "Heart of Darkness" which received four and _ stars in Downbeat Magazine: and "Rio", a collaboration with Brazilian trombonist Raul de Souza. He has also been voted #1 Jazz Trombone (TDWR) in the 1998 and 1999 Downbeat Jazz Critic's Poll.

In constant demand as a sideman, Herwig has been a featured member in the Joe Henderson Sextet, Tom Harrell's Big band and septet, and the Joe Lovano nonet. Conrad also performs and records with groups such as Eddie Palmieri's Afro Caribbean Octet, Paquito D'Rivera and the United Nation Orchestra and the Mingus Big Band, among others.

Mr. Herwig began his professional career in the early '80s with the Clarck Terry Big Band and later joined the Buddy Rich Orchestra for tours of the U.S. and Europe. After locating permanently in New York, he performed with Slide Hampton's World of Trombones, Mario Bauza's Afro-Cuban Jazz Orchestra, as well as with the orchestras of Toshiko Akiyoshi, Mel Lewis, Bob Mintzer, Henry Threadgill, Miles Davis, Quincy Jones, and Frank Sinatra.

In a small group context, he has performed with Dave Liebman's Sextet, the Max Roach Sextet (Sacred Drums Concerts), Bob Stewart, Danilo Perez, David Sanchez, and many others. His own groups (trio, quartet, quintet, and larger ensembles) have included Randy and Michael Brecker, Tim Hagans, Richie Beirach, Ron McClure, Rufus Reid, Adam Nussbaum, and Jack DeJohnette.

An alumnus of North Texas State University in Denton, Texas (where he performed with the One O'clock Jazz Lab Band), Conrad is much in demand as a clinician and has given seminars and workshops at major universities and conservatories around he world including the Sibelius Academy, Finland; Royal Irish Academy, Dublin; University of Koln, Germany; Eastman School of Music, Rochester, New York; University of Southern California; and many others.

Herwig is a recipient of performance and teaching grants form the National Endowment for the Arts, and is currently a member of the jazz faculty at Manhattan School of Music, the New School and New York University. Conrad was elected to the Board of Directors of the International Trombone Association. He is also president of the Frank Rosolino Memorial Scholarship, identifying and rewarding young jazz trombonists though and international competition.

One of the most in-demand jazz educators, Conrad Herwig is a Selmer clinician and performs exclusively on Bach Stradivarius trombones.

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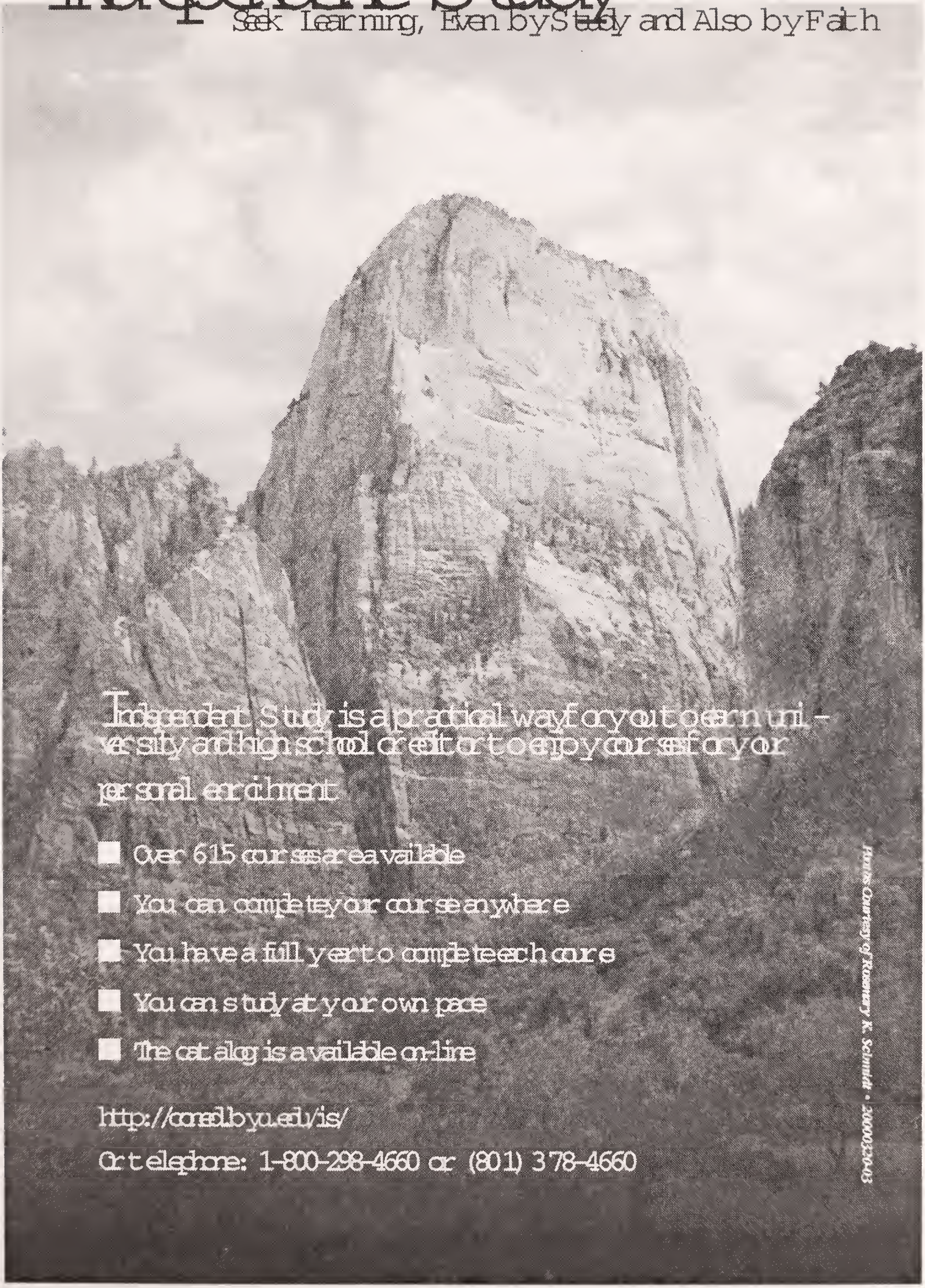

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Thursday, March 8, 2001 - 7:30 P.M.
Madsen Recital Hall

SENIOR RECITAL
Christine Farnsworth
piano

Student of
Irene Peery-Fox

Required for the degree Bachelor of Music with a Major in Performance

Program

Suite No. 1 in A Major	George Frideric Handel
Prelude	(1685-1759)
Allemande	
Courante	
Gigue	
Sonata in F Minor, op. 57 ('Appassionata')	Ludwig van Beethoven
Allegro assai	(1770-1827)
Andante con moto	
Allegro ma non troppo-Presto	
Hungarian Rhapsody No. 13 in A Minor, S. 244	Franz Liszt
	(1811-1886)
Trois Mouvements de Pétrouchka	Igor Stravinsky
Danse russe	(1882-1971)
Chez Pétrouchka	
La semaine grasse	

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Friday, March 9, 2001 -6:00 P.M.
Madsen Recital Hall

JUNIOR RECITAL
Angela Rich
flute

Student of
April Clayton

Assisted by
Jenny Flinders, *piano*
Rachel Skousen, *piano*
Melanie Carter, *oboe*

Required for the degree Bachelor of Music with a Major in Performance

Program

Sonata in E Minor	Johann Sebastian Bach
Adagio ma non tanto	(1685-1750)
Allegro	
Andante	
Allegro	
Fantaisie	Georges Hue
	(1858-1948)
Concertante	Ignace Moscheles
Adagio patettico	(1794-1870)
Allegretto grazioso	

Intermission

Sonatine	Henri Dutilleux
	(b. 1916)
Sonata	Otar Taktakishvili
Allegro contabile	(1924-1989)
Aria	
Allegro scherzando	

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Friday, March 9, 2001 - 7:30 P.M.
Madsen Recital Hall

PRIMOSE MEMORIAL CONCERT

Lars Anders Tomter
viola

Assisted by
Jeffrey Shumway, ***piano***

Program

Märchenbilder, Op. 113	Robert Schumann
Nicht schnell	(1810-1856)
Lebhaft	
Rasch	
Langsam, mit melancholischem Ausdruck	
Elegy and Capriccio	Johan Kvandal
	(1919-1989)
Litany for All Soul's Day	Franz Schubert
Adagio	(1797-1828)
	arr. Primrose
Sonata per la Grand' Viola	Niccolò Paganini
Introduzione	(1782-1840)
Larghetto	
Recitativo a piacere	
Più mosso	
Presto	
Cantabile Andante sostenuto	
Tema—Andate	
Variazione I	
Variazione II—Minore più lento	
Variazione III—Più mosso	
Coda	

Intermission

Lachrymae: Reflections on a song of Dowland, op. 48	Benjamin Britten
	(1913-1976)
Sonata in E-flat Major, Op. 120, No. 2	Johannes Brahms
Allegro amiable	(1833-1897)
Appasionato, ma non troppo Allegro	
Andante con moto—Allegro non troppo—Più tranquillo	

Lars Anders Tomter, *viola*

Lars Anders Tomter is one of today's most outstanding violists. The ***Giant of the Nordic Viola*** (The Strad, 1/1996) was born at Hamar, Norway, in 1959. He began to play the violin at the age of eight and also took up the viola. Both instrumetns he studied with Professor Leif Jorgensen at the Oslo Music Conservatory and the Norwegian State Academy. He gave his debut on both instruments at the age of 17, both of which were well received. He then continued his studies with Professor Max Rostal and with Sàndor Vegh. He was awarded a special prize for his interpretation of Bartók's Viola Concerto at the InternationalViola Competition is Budapest in 1948 and then went on to win the Maurice Internatioanal Competition in Lille in 1986.

Lars Anders Tomter's international solo career started in 1987/1988 when he toured extensively in the United States and Germany with the prestigious Norwegian Chamber Orchestra under its director Iona Brown. Since then his appearances as a viola soloist has been greeted with the highest public and critical acclaim throughout Europe and the United States, from the Vienna Musikverein to major venues in Scandinavia, Madrid, Budapest, Berlin, Bonn, Cologne, Frankfurt, Hamburg, Munich, Stuttgart, Paris, Prague, Rome, London, New York, Los Angeles, and Washington D.C.

Lars Anders Tomter has performed with such orchestras as the Royal Philharmonic, BBC Symphony, Academy of St. Martin in the Fields, City of Birmingham Symphony, Czech Philharmonic, Dutch Radio Philharmonic, Frankfurt Radio Symphony, the Hungarian State Philharmonic, Los Angelse Chamber, Oslo Philharmonic, Bergen Philharmonic, and Danish Radio Symphony. Conductors with whom he has worked together include, among others, Vladimir Ashkenazy, Iona Brown, Daniele Gatti, Arvid Jansons, Okko Kamu, Dmitrij Kitajenko, Ken Ichiro Kobayashi, Ervin Lukács, Krzysztof Penderecki, Ulf Schirmer, Muhai Tang, Yan Pascal Tortelier and Hans Vonk. Further he collaborates with leading international soloists such as Chrsitian Altenburger, Leif Ove Andsnes, Joshua Bell, David Geringas, Steven Isserlis, Maria Kliegel, Ab Koster, and Sabine Meyer.

Lars Anders Tomter has taken part in many important festivals such as Schleswig-Holstein, Lockenhaus, Kissingen Summer, BBC Proms, Styriate as well as a number of festivals in Scandinavia. He is artistic director of the Norwegian Risør Chamber Music Festival. He has a large repertoire including all major contemporary works, and he has made recordings for SIMAX, NAXOS and Virgin Classics.

Lars Anders Tomter is a Professor at the State Academy is Oslo, supervising a number of Norway's most talented string players. He plays a Gasparo da Salo Viola dated from 1590.

Recent engagements have seen Lars Anders Tomter among other at the Amsterdam Concertgebouw, with the Oslo Philharmonic, the Scottish Chamber, the Dutch Radio Philharmonic and the Czech Philharmonic. Recital tours have lead him to Germany, Norway, and the U.K., and Festival engagements have included *Europamusicale* in Munich, *styriarte* in Graz, *Mondseetage* in Austria and *Ultima* in Oslo.

Engagements for 2001 include among others, concerts with the Bergen Philharmonic, conducted by Dmitri Kitaenko, with the Berlin Symphony (Walton Concerto), with the Norwegian Radio Orchestra, with the North West German Philharmonic and with the KBS Symphony Orchestra is Seoul as well as chamber music festival at the Athens Concert Hall. For 2002 engagements with the Trondheim Symphony the National Symphony of Ireland, the Swedish Chamber and the National Estonian Opera Orchestra are scheduled.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, March 10, 2001 - 1:00 P.M.
Madsen Recital Hall

GRADUATE RECITAL

Courtney Atack
contralto/mezzo-soprano

Student of
Clayne Robison

Assisted by
Dwight Bigler, *piano*
Brian Stucki, *cello*
Elizabeth Pike, *soprano*

Required for the degree Master of Music

Faces of Eve

I
In the Nursery

Sacred Lullaby	Johannes Brahms (1833-1897)
from *A Charm of Lullabies* Sephestia's Lullaby A Charm	Benjamin Brittan (1913-1976
American Lullaby	Gladys Rich (b. 1892)
from *The Consul* Lullaby	Gian Carlo Menotti (b. 1911)

II

In the Mountains

from *Gipsy Songs*
Mein Lied Ertönt — Antonín Dvořák
Ei, wie mein Triangel — (1841-1904)
Als die alte Mutter
Reingestimmt die Saiten!
Freier der Zigeuner

from *Carmen* — Georges Bizet
L'amour est un oiseau rebelle (Habañera) — (1838-1875)

III

In Worship

Ride on King Jesus — arr. by Hall Johnson
Elizabeth Pike

Poor Wayfaring Man of Grief — arr. by Kathleen Andersen
Elizabeth Pike and Courtney Atack

Give Me Jesus — arr. by Mark Hayes

IV

At the Cabaret

from *Lady in the Dark*
One Life to Live — Kurt Weill
(1900-1950)

Send in the Clowns from *A Little Night Music* — Stephen Sondheim
(b. 1930)

Keepin' Out of Mischief Now from *Pal Joey* — Thomas Waller
(1904-1943)

Waitin' — William Bolcom
Amor — (b. 1938)

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, March 10, 2001 - 2:30 P.M.
Madsen Recital Hall

SENIOR RECITAL
Jessica Snarr
flute

Student of
April Clayton

Assisted by
Dian Baker-Selheim, *piano*
Mark Porcaro, *guitar*
Alice Ashton, *viola*
Katie Miller, *cello*

Required for the degree Bachelor of Music with a Major in Performance

Program

Notturno (D. 96)	Franz Schubert
Allegro moderato	(1797-1828)
Menuetto and Trios	
Lento e patetico	
Zingara	
Theme and variations	
Sonata in A Minor	Carl Philipp Emanuel Bach
Poco Adagio	(1714-1788)
Allegro	
Allegro	
Suite	Charles-Marie Widor
Moderato	(1844-1937)
Scherzo	
Romance	
Final	

Intermission

Charanga (1993)	Michael Colquhoun
Sonatine	Pierre Sancan
	(b. 1916)

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, March 10, 2001 - 4:00 P.M.
Madsen Recital Hall

SENIOR RECITAL

Marcie Morgan
clarinet

Student of
William Holman

Assisted by
Jayne Galloway, *piano*
Marti Castle, *soprano*
Robyn Hendriksen, *flute*

Required for the degree Bachelor of Music with a Major in Performance

Program

Solo de Concours, op. 10	Henri Rabaud (1873-1949)
As it Fell Upon a Day	Aaron Copland (1900-1990)
The Shepherd on the Rock, op. 129	Franz Schubert (1797-1828)

Intermission

Three Etudes on Themes of Gershwin I. I Got Rhythm II. Summertime III. It Ain't Necessarily So	Paul Harvey (b. 1935)
Time Pieces I. Allegro risoluto II. Andante expressivo III. Allegro moderato IV. Introduction: Andante molto—Allegro energico	Robert Muczynski (b. 1929)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, March 10, 2001 - 6:00 P.M.
Madsen Recital Hall

SOPHOMORE RECITAL

Stephanie Sue Talbot
piano

Student of
Jeffrey Shumway

Assisted by
Dwight Bigler, ***piano***

Required for the degree Bachelor of Music with a Major in Performance

Program

Sonata in A Major, K. 113	Domenico Scarlatti (1685-1757)
Sonata in C Minor, op. 13 (Pathetique) Grave: Allegro molto e con brio Adagio cantabile Rondo: Allegro	Ludwig van Beethoven (1770-1827)
Tierces	Robert Casadesus (1899-1972)
Etude in C-sharp Minor, op. 10, No. 4	Frederic Chopin (1810-1849)
Prelude in D Major, Op. 23, No. 4	Sergei Rachmaninoff (1873-1943)
L'Isle joyeuse	Claude Debussy (1862-1918)
Concerto in A Minor, op. 16 Allegro marcato	Edvard Grieg (1843-1907)

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, March 10, 2001 - 7:30 P.M.
Madsen Recital Hall

SENIOR RECITAL
Allison Sowards
piano

Student of
Paul Pollei

Required for the degree Bachelor of Music with a Major in Performance

Program

Chaconne	Sofiya Gubaydulina (b. 1931)
Sonata in B-flat Major, Op. 22 Allegro con brio Adagio con molto espressione Minuet-Trio Rondo: Allegretto	Ludwig van Beethoven (1770-1827)
Prelude and Fugue in G Minor, from WTC Book II	Johann Sebastian Bach (1685-1750)
from *Bunte Blätter*, op. 99 Nicht schnell, mit Innigkeit Sehr rasch Frisch Ziemlich langsam Schnell Ziemlich langsam Sehr langsam Präludium Langsam Novellete	Robert Schumann (1810-1856)

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, March 10, 2001 - 9:00 P.M.
Madsen Recital Hall

JUNIOR RECITALS

Rachel Hill, ***soprano***
Camella Cañete, ***soprano***

Students of
Lawrence Vincent
Clayne Robison

Assisted by
Larry Blackburn, ***piano***
Nathan Northrup, ***tenor***

Required for the degree Bachelor of Music with a Major in Performance

Program

I

V'adoro, pupille	George Friedrich Händel (1685-1759)
Pur dicesti, o bocca bella	Antonio Lotti (1667-1740)
Zueignung	Richard Strauss (1864-1949)
Die Forelle	Franz Schubert (1797-1828)

II

Beau soir Mandoline	Claude Debussy (1862-1918)
Aprés un rêve	Gabriel Faure (1845-1924)

III

Sous le dome epais	Leo Delibes (1836-1891)

Rachel Hill and Camella Cañete

IV

Amazing Grace	Jay Althouse, arr.
Simple Gifts	Mark Hayes, arr.

V

Oh, Had I Jubal's Lyre	George Friedrich Händel (1685-1759)
Star Vicino	Salvator Rosa (1615-1673)
Date abbiento al mio dolore	Stefano Donaudy (1879-1925)
Heidenröslein	Franz Schubert (1797-1828)
Wie Melodien	Johannes Brahms (1833-1897)

VI

Aimons-nous	Camille Saint-Saëns (1835-1921)
Je veux vivre	Charles Gounod (1818-1893)
Loveliest of Trees	John Duke (1899-1984)
In the Silence of Night	Sergei Rachmaninoff (1873-1943)

VII

Acto II. Núm. 7 Francisquita y Fernando	Amadeo Vives (1871-1932)

Camella Cañete and Nathan Northrup

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Tuesday, March 13, 2001 - 9:00 P.M.
Madsen Recital Hall

SOPHMORE RECITAL

Sharon Farr
flute

Student of
April Clayton

Assisted by
Kurt Hansen, *piano*

Required for the degree Bachelor of Music with a Major in Performance

Program

Hamburger Sonate in G major Allegretto Rondo-Presto	Carl Philipp Emanuel Bach (1714-1788)
Mei	Kazuo Fukushima (b. 1930)
Chaconne	Johann Sebastian Bach (1685-1750) trans. Busoni (1866-1924)

Kurt Hansen, *piano*

Andante et Scherzo	Louis Ganne (1862-1923)

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Thursday, March 15, 2001 - 7:30 P.M.
Madsen Recital Hall

SENIOR RECITAL
Brent Arnold
trombone

Student of
Daniel Bachelder

Assisted by
Dian Baker-Sellheim, *piano*

Required for the degree Bachelor of Music with a Major in Performance

Program

Concerto	Launy Grondahl
Quasi una Leggenda	(1886-1960)
Moderato	
Finale	
Lyric Piece	Daniel F. Bachelder
Sonata in Eb	Robert L. Sanders
Allegro	(1906-1974)
Chorale	
Scherzo	
Reflective Mood	Samuel L. Nestico

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

BYU School of Music• College of Fine Arts and Communications

Brigham Young University
Men's Chorus

BRIGHAM YOUNG UNIVERSITY
MENS CHORUS

Rosalind Hall, *conductor*
Tuesday, March 13, 2001
de Jong Concert Hall
Harris Fine Arts Center

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The School of Music

Welcome to tonight's musical production. We are sure that you will have an enjoyable musical experience, one that will enlighten your understanding and strengthen your spirit.

Accredited by the National Association of Schools of Music, the School of Music at Brigham Young University has nearly 800 majors enrolled in its undergraduate and graduate programs. With a full-time faculty of 51 plus additional part-time associates, the school offers programs leading to the B.A., B.F.A., B.M., M.A., and M.M. Among the university's 11 colleges, three professional schools, and four areas of study is the College of Fine Arts and Communications, comprising the School of Music and the Departments of Communications, Theatre and Media Arts, and Visual Arts.

The School of Music respects and celebrates the historic position of music at the heart of a liberal education and the gospel. From ancient times, music has proven its power to enlighten the understanding, strengthen the spirit, and shape character.

Our mission as the School of Music at Brigham Young University is to assist individuals in their quest for perfection and eternal life and in their desire to use the power of music to civilize and invigorate society. As faculty, administrators, and staff, we seek to provide a period of intense learning that will enable students to think clearly about diverse kinds of music and to create, perform, and teach music well.

In the School of Music the student learns self-discipline through rigorous practice in pursuit of accurate and passionate performance. The s tudent also learns cooperation and mutual sensitivity through ensemble work. In the study of music theory and history, the student comes to hear and appreciate the grammar and syntax of various musical languages, to distinguish nuances of style, and to grasp the ways in which styles intertwine with ideas.

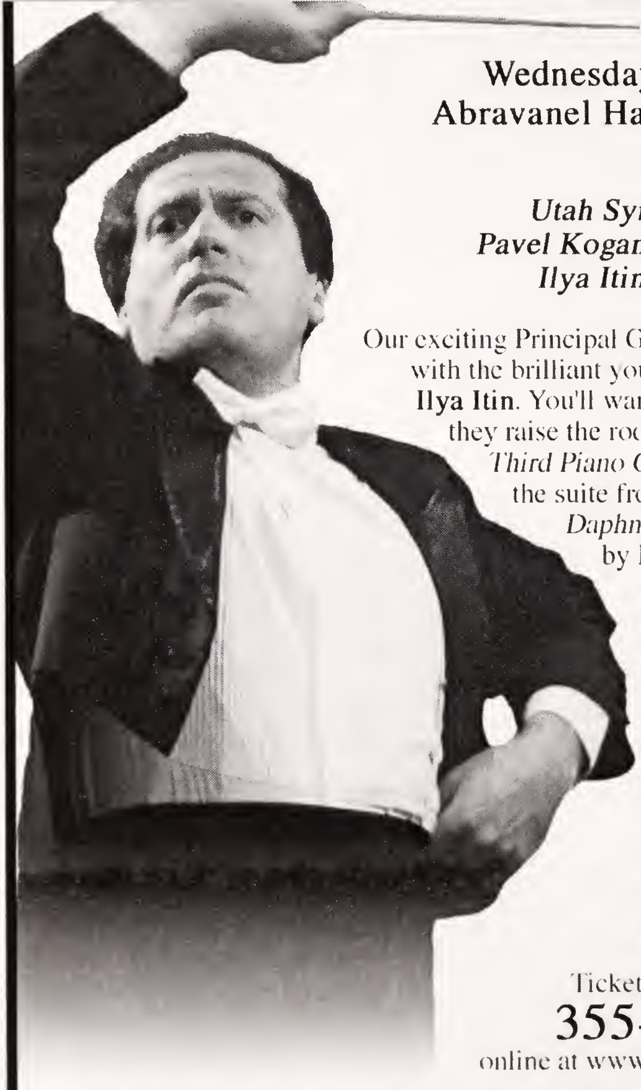
Student learn in a variety of situations: private lessons, small seminars, multi-media labs, and large lectures. And they learn through a holistic approach that embraces academic rigor, intuitive insight, physical grace, and spiritual eloquence.

During their time of study in the School of Music, students will have been spiritually strengthened and intellectually enlarged. They will have been given opportunity to develop their ability—using good judgement and common sense—to make right choices leading to a life filled with learning and service.

Thank you for being in attendance. Your support of our programs is greatly appreciated.

David M. Randall, ***director***
Brigham Young University
School of Music

RUSSIAN FIREWORKS!



Wednesday, April 4
Abravanel Hall, 7:30 p.m.

Utah Symphony
Pavel Kogan, conductor
Ilya Itin, piano

Our exciting Principal Guest Conductor is back with the brilliant young Russian pianist **Ilya Itin**. You'll want to be there when they raise the roof with Prokofiev's *Third Piano Concerto* and the suite from the electrifying *Daphnis & Chloe* by Maurice Ravel.

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UTAH SYMPHONY

Keith Lockhart, Music Director

Choral Music at BYU

The quest for excellence, dedication, and artistry of illustrious past conductors, including Newell Weight, John R. Halliday, Ralph Woodward, and Mack Wilberg, have brought Brigham Young University a national and international reputation for choral excellence. The motivation of these extraordinary conductors was summarized by Dr. Woodward in an interview several years before his retirement. He said, "We have a tremendous obligation in the fine arts. We must set standards—the highest artistic standards. We, as fine arts teachers, must do only the best of which they, the students, and we are capable. If we can give them a sense of aesthetic worth, it will permeate their whole viewpoint about life. I happen to believe that the arts are not only nice to have, they are essential if a person is to be complete."

Newell Weight, with his memorable "Weight vowel chart" and ability to color a choir's sound, strengthened the foundation of choral music at BYU. John R. Halliday brought the BYU Oratorio Choir to prominence through performances of the world's great choral/orchestral repertoire. In its last years the Oratorio Choir premiered two large scale works by LDS composers, The Restoration, by Merrill Bradshaw, and The Redeemer, by Robert Cundick. It was Ralph Woodward who brought BYU choirs to international awareness with his trips abroad with the A Cappella Choir, winning prestigious choral competitions at the International Eisteddfod at Llangollen, and the Spittal and Linz International Festivals. Dr. Woodward also established the ongoing relationship of BYU choirs with the Israel Chamber Orchestra. And it was Mack Wilberg who, along with his stunning work with Concert Choir and his widely published choral compositions and arrangements, built the BYU Men's Chorus into the largest university male vocal ensemble in the United States. The positive effect of these remarkable men, not just on choral musicians but on audiences throughout the world, is incalculable. The alumni of choirs at BYU remember these men with enormous admiration, appreciation, and affection for their profound influence in students' lives.

Now, under the direction of Ronald Staheli and Rosalind Hall, BYU's commitment to fine choral music continues even though the names and organization of the choirs have experienced change. Allowing no room for compromise of quality, major emphasis is being placed on building awareness, unity, and mutual support among the four select choirs. The learning, progress, and commitment level of each choir can then have a positive effect on the other three. Recent years have seen marked increase not only in shared firesides and devotionals, but in combined performances among the select choirs. The music offered at sessions of the past three General Conferences of the Church and the huge success of the three video recording projects in recent years exhibit the result of such unifying efforts. The university has received a remarkable amount of mail from throughout the United States in strong, positive reaction to the Celebration of Christmas, the Thanksgiving of American Folk Hymns, and the Songs of Praise and Remembrance video presentations.

After attending a recent choral concert here, Jerry Johnston, columnist for the Deseret News, wrote, "Few college choirs in America bring the emotional commitment and discipline to their tasks as the BYU choirs. They were remarkable."

The six choral organizations, four of which you will hear tonight, offer all students, both graduate and undergraduate, an opportunity for training, experience, and personal growth in all aspects of the choral art. Even with the intense pressure on students to finish their undergraduate degrees in record time, over one thousand students enroll each semester in choir. And that enrollment is not just among students pursuing a music major. It is not unusual for even the two highly select choirs to have approximately 40 to 50% enrollment from majors other than music. If a student has desire to sing, there is a place for that student to realize such a goal at BYU.

The ensembles also provide continuing and varied conducting experiences for those select students admitted into the rigorous graduate choral music program. You will see evidence of this tonight.

Upcoming BYU Choral Performances in the de Jong Concert Hall

BYU Singers

Friday, March 23

Women's Chorus

Thursday, April 5

Concert Choir

Saturday, April 7

University Chorale

Tuesday, April 17

Philharmonic Orchestra and Choral Concert

Friday, April 13

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Harris Fine Arts Center
Provo, UT 84602-6326

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BYU Men's Chorus

The Brigham Young University Men's Chorus is thought to be the largest collegiate male choral organization in the country. Founded in 1958, it has steadily grown to its present membership of 240 voices, with over 450 annually auditioning for the ensemble. As a result of its versatile literature and engaging performance style, the BYU Men's Chorus has captured the admiration of audiences throughout the Western United States and beyond.

Each year the choir comprises a diverse and unique representation of the university community. Choir members originate not only from the United States and Canada, but from countries throughout the world. Of the 240 members only 14 are music majors with the remainder drawn from every college and department of the university. Over 130 members of the chorus have served L.D.S. missions throughout the world and a large number of the remainder have already received calls to serve, following this semester.

As the Mens Chorus' reputation has grown, so has demand for performances outside our own campus and state borders. Recently, they have completed tours to California, Arizona, and New Mexico. They have released two recordings: *Shout With Glory*, which includes hymns, spirituals and folksongs, and *Awake My Soul*, which includes sacred hymns and anthems.

A native of Wales, U.K., **Rosalind Hall** came to Brigham Young University in 1989 to pursue post-graduate studies in choral conducting. Her British training was at London's Royal Academy of Music and Edinburgh and London Universities. Before returning to BYU last year, she spent seven years at the Waterford School, where she chaired the music department, directed the choral program, and played a key role in developing the Waterford Fine Arts Academy which opened in 1999. Sister Hall is the first person at the university to have participated either as singer or conductor in each of the five choirs of the choral area.

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A Thanksgiving of American Folk Hymns	CD / video / cassette
A Celebration of Christmas	CD / video / cassette
The Redeemer, oratorio by Robert Cundick	CD / cassette

Brigham Young University Singers

We Sing of Christ	CD
Songs of the Soul	CD
I Believe This is Jesus, African American Spirituals (released in spring of 2001)	CD

Brigham Young University Concert Choir

All Creatures of Our God and King	CD

Brigham Young University Men's Chorus

Shout for Glory	CD
Awake, My Soul	CD

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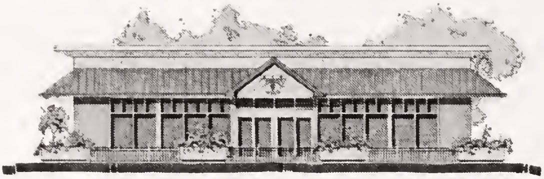

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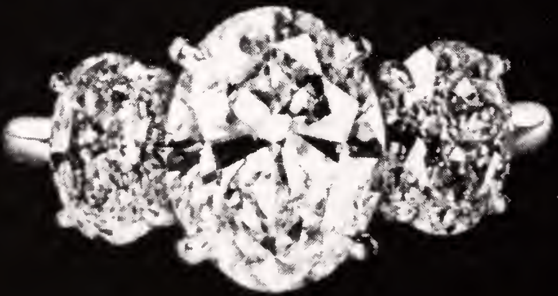

GOLDESIGN

BRIGHAM'S LANDING PROVO 377-3040

Program

Glory Be to God

Gloria in Excelsis Deo	Bob Krogstad
Hallelujah, from *Christ on the Mount of Olives*	Ludwig van Beethoven (1770-1827)

Contemporary Settings of Old Sacred Text

Lord Make Me an Instrument of Thy Peace (Prayer of St. Francis of Assisi)	John Rutter (b. 1943)
O Be Joyful in the Lord (Psalm 100)	Gilbert M. Martin

Three African-American Spirituals

Kwmbayah	Arr. K. J. Dinham
Were You There?	Arr. Robert Scholz
Wade in the Water	Arr. Mark Heyes

Russell Jack, Matthew Carlin, Kelly Jeppesen, *soloists*

Watching All The Girls

Standing on the Corner	Frank Loesser
Maria, from *West Side Story*	Leonard Bernstein (1918-1990)

Matthew Hansen, *soloist*

Barbara Ann	Fred Fassert
The Girl from Ipanema	Antonio Carlos

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MOA

Program, cont.

Mary Lou — Gene Pitney
arr. David Wright

Music Man — **Meredith Wilson**

Rock Island
Ya' Got Trouble
Wells Fargo Wagon
Shipoopi
Lida Rose
Seventy-six Trombones

Soloists:

Rock Island & Wells Fargo Wagon
Steven Allred
Neil Dickerson
James Hutchings
Rusty Terry

Ya Got Trouble
Ted Maxwell

Shipoopi
David Johnson

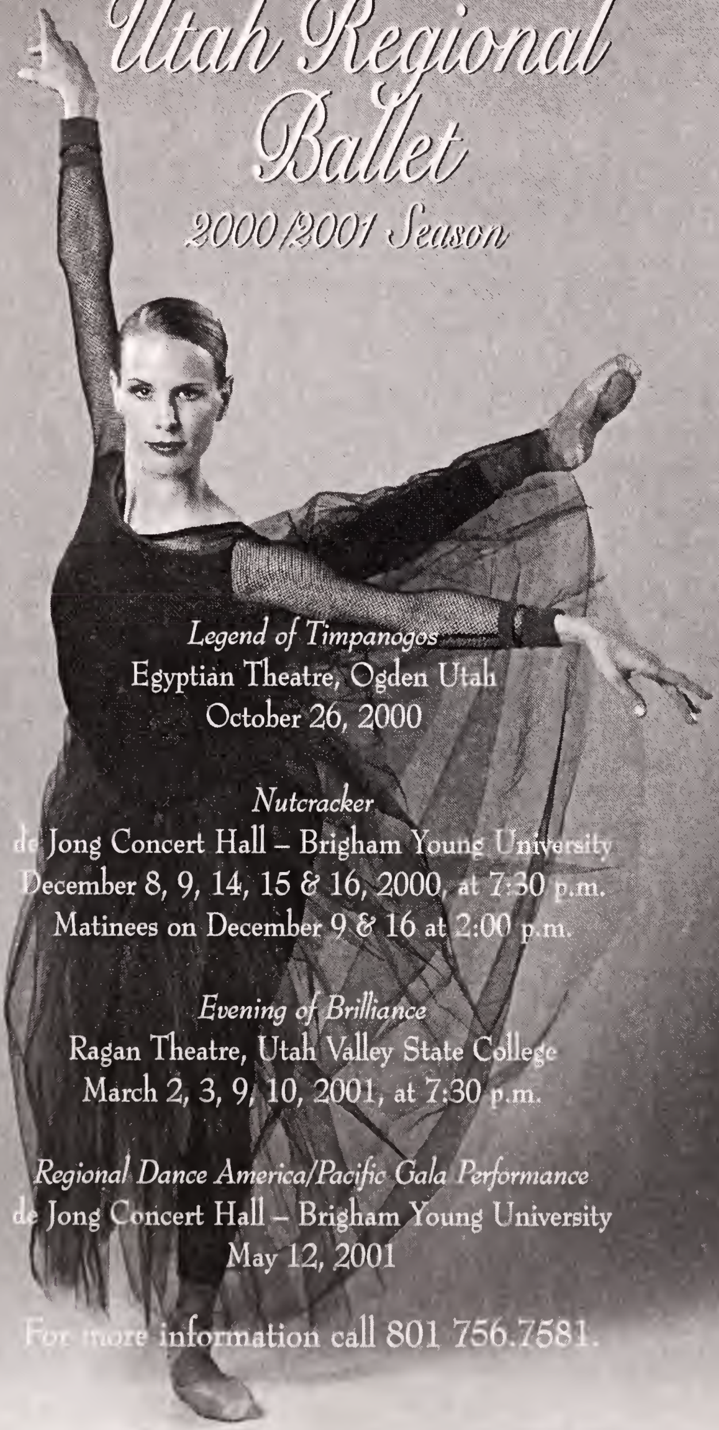
Shipoopi dancers:
Trenton Bowen
David Call
Tyler B. Christensen
Drew Graham
Ryan Hancock
J. David Humphries
Matt Jensen
Jason Jones
Ryan Kromar
Warren Robison
Benjamin Schwartz
Nathan Smith
Carric Smolnik
Bryant Staples
Rusty Terry
Weston Wride

Choreographer, Megan Sanborn

The Band:
Brian Ludlow, *trumpet*
Chris Christensen, *trumpet*
Kevin Buskirk, *trumpet*
Eric Bueler, *horn*
Scott Kraczek, *horn*
Joe Hansen, *trombone*
Kevin Carlin, *trombone*
Adam Baillio, *trombone*
Derek Farnes, *tuba*
John Hendricks, *flute*
Anthony Strike, *clarinet*
Ryan DuBois, *clarinet*
Stephen Eli Clayson, *oboe*
Tom Gessel, *drumset*

Utah Regional Ballet

2000/2001 Season



Legend of Timpanogos
Egyptian Theatre, Ogden Utah
October 26, 2000

Nutcracker
de Jong Concert Hall – Brigham Young University
December 8, 9, 14, 15 & 16, 2000, at 7:30 p.m.
Matinees on December 9 & 16 at 2:00 p.m.

Evening of Brilliance
Ragan Theatre, Utah Valley State College
March 2, 3, 9, 10, 2001, at 7:30 p.m.

Regional Dance America/Pacific Gala Performance
de Jong Concert Hall – Brigham Young University
May 12, 2001

For more information call 801 756.7581.

BYU Men's Chorus

Rosalind Hall, *conductor*
Dwight Bigler, *graduate assistant, piano*
Reese Harper, Anthony Strike, Carric Smolnik, *piano*
Brian Ludwig, Chris Christensen, *trumpet*
Joe Hansen, Kevin Carlin, *trombone*
Anthony Strike, William Giles, *saxophone*
Casey Lee, *bass guitar*
Thomas Gessel, Glen Varga, Matthew Carlin, James Halgren, Bryant Staples, *percussion*

Tenor I

Aderhold Brian
Blaney Weston
Bourgeois Jared
Boyle Kristoffer
Branvold Devon
Carlin Matthew
Carlson John
Chapman Bradley
Christensen Christopher
Combs Dan
Crosby Jacob
Dibble David
Dickerson Neil
DuBois Ryan
Feil Andrew
Ferrin Shelby
Francis Michael
Gamett Kevin
Goddard Jacob
Graham Andrew
Hart Eric
Hazembuller Rafael
Hendricks John
Hunsaker Blaine
Hutchings James
Hutchings Nathaniel
Jenkins Paul
Jensen Matthew
Jenson Jonathan
Jeppesen Kelly
Johnson David
Kern Jared
Larson Brett
Lewis Bradley
Lewis Taylor
Martin Matthew
McCullough Aaron
Merryweather Curtis
Mourtgos Erik
Nye Jared
Pittard Matthew
Rigdon Christian
Robinson K C
Sandberg Richard
Segrera David
Shaver Jared
Sheppard Gregory
Shipley R. Wayne
Shirts Micah
Stinson Tyler
Stoker Mark
Tonks Michael
Travassos Alfredo
Traynor William
Unguren Blake
Varga Glen
Wheelwright Spencer
Winkel Anthony
Wirthlin Michael
Wride Weston

Tenor II

Anderson Stephen
Bailey Kevin
Beus Christopher
Bingham Robert
Bowen Patrick
Bowen Trenton
Bourgeois Jared
Breitenstein Wally
Bunker Jared
Call David
Carlson Erick
Carpenter Kimball
Christensen Tyler
Fletcher Jeffrey
Gardner Thomas
Gessel Thomas
Gordon Stefan
Graham Richard
Guymon Jim
Hansen Robert
Hardy Jared
Hathaway Chris
Hull Michael
Jack Russell
Jenson Andy
Jones Jason
Jones Joseph
Kellis David
Larsen Ross
Laudie James
Lee Casey
Lichfield Aaron
Long Theodore
Ludwig Brian
Maxwell Ted
Nelson Todd
Nordstrom Steven
Osterlund Jonathan
Robison Warren
Romrell James
Schwartz Benjamin
Smith Colin
Smith Jordan
Smith Nathan
Staples Bryant
Stout Alan
Swift Spencer
Tingey Ryan
Walker Troy
Ward Joshua
Welch Benjamin
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Yeates Justin
Yorgason Donald

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237EG0700

BYU Men's Chorus, cont.

Baritone

Adams Brian
Allen Justin
Allred Steven
Andelin Scott
Anderson John
Ballard Daniel
Bell William
Brown Matt
Burch Blaine
Buskirk Kevin
Campbell Mark
Chan Daniel
Child Darren
Claypool Todd
Cowan John
Crane Peter
Cromar Ryan
Dewey Nathan
Easthope Steven
Easthope Nathan
Francis Stephen
Gee Gardner
Gibson Lance
Glasmann Jayme
Goodman Curtis
Grabe Hans-Henrik
Hancock Ryan
Harper Reese
Hilton Bryson
Hopson Adam
Jones Matthew
Karchaske Mattacus
Kelly Mitchell
Klingler Kenneth
Knighton Devin
Lee Joshua
Ludlow Drew
Matz Benjamin
Maxfield Steven
Nielsen Matthew
Pahnke Mark
Parma David
Pedersen Michael
Pluim Jonathon
Ransom Todd
Richins Bradley
Rogers David
Rowse Brent
Rule Blake
Sanders Jacob
Secrist Michael
Smolnik Carric
Stott David
Swan Matt
Swinton Daniel
Tanner Mark
Terry Rusty
Tregaskes Cameron
Walters Gregory

Bass

Allred Reid
Baillio Adam
Barker Ammon
Bevan Adam
Boden Adam
Boyle Scott
Brown Rob
Buhler Eric
Cannon Donald
Carlin Kevin
Clayson Stephen Eli
Cox Nathan R.
Cummings Aaron
Doermann Gregory
Egan Christian
Farnes Derek
Fugal Jacob
Gehring Gunnar
Giles William
Glenn Jason
Grow Nathan
Halgren David
Halgren James
Hancock Jared
Hansen Jose
Hansen Matthew
Holt Jason
Housewright Adam
Hulme Stephen
Humphries David
Jamison David
Jensen Benjamin
Jones Jaylan
Kraczek Scott
Landon Jonathan
Lewis Austin
Lewis Seth
Molyneux Logan
Mouritsen Stephen
Nelson Eric
Penner Lawrence
Perkins Michael
Pratt Devin
Ririe Tyson
Roper Blake
Rowley Shane
Sanders Matthew
Scow Bradley
Seibert Jared
Smith Nathan
Stetich Nicholas
Stock David
Strike Anthony
Swift Stephen Hales
Taylor Benjamin
Thacker Robert
Thomas Loren
Walker Trenton
Wall Brian
Waters Nathan
Whitehead Rick
Whitney Kyle
Williams John

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DAVID RANDALL, *DIRECTOR*

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Tom Durham
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Vesna Gruppman
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Harvy Rich
Cynthia Richards
Vivien Robison
Monika Rosborough-Bowman
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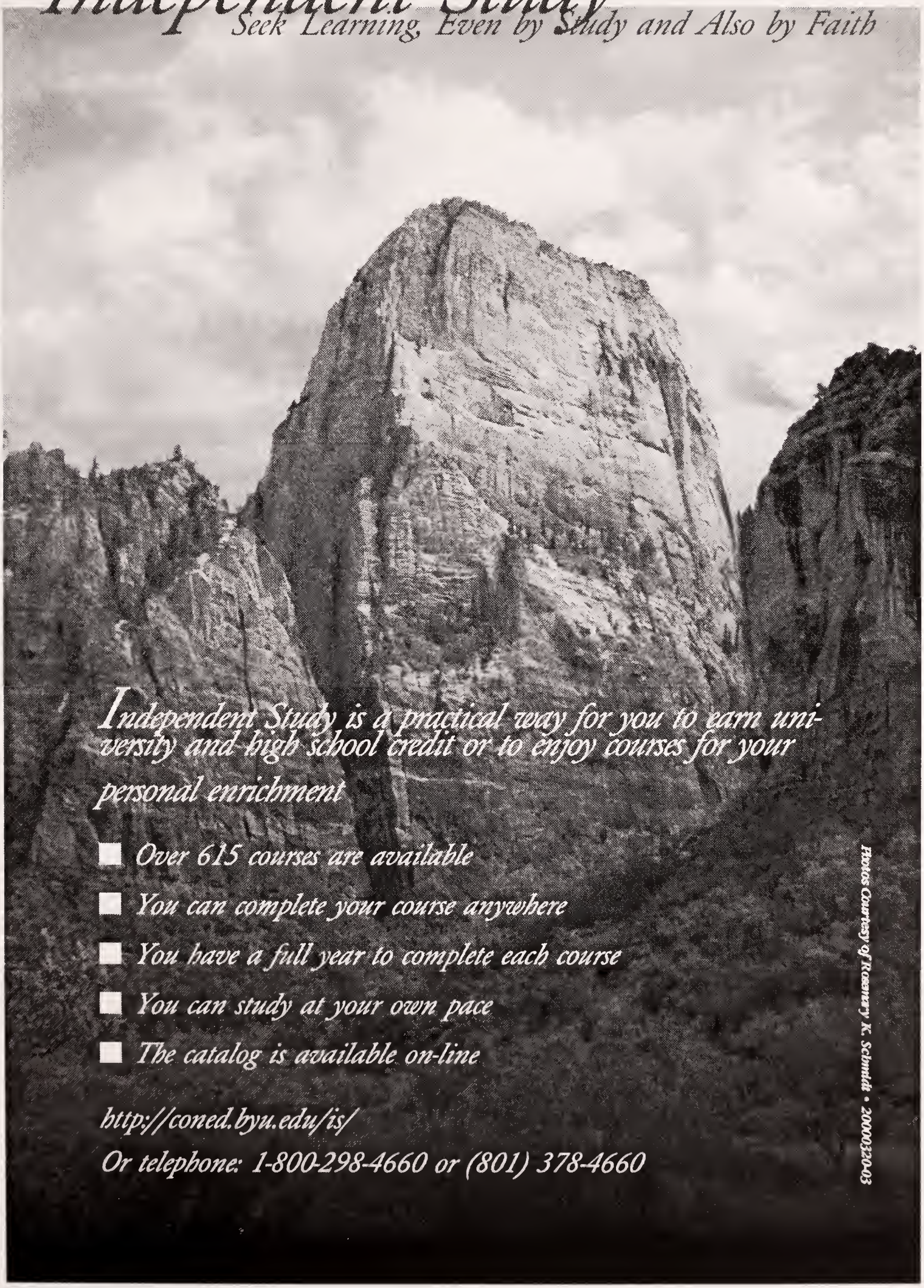

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COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Wednesday, March 14, 2001 - 6:00 PM
Madsen Recital Hall

BYU BRASS CHOIR AND BRASS QUINTETS
Daniel Bachelder, *conductor*

Program

BYU Brass Choir, composed of two quintets

Fanfare and chorus	Dietrich Buxtehude (1637-1707)
Echo Song	Orlando Di Lasso (1532-1594)
Symphony for Brass Choir, Op. 5 Moderato Adagio Allegro Moderato	Victor Ewald (1860-)
Fanfare for Canterbury Cathedral	David Sampson
Another Cat: "Kraken"	Chris Hazell

BYU Brass Quintets

Second Suite in F Major, March	Gustav Holst (1874-1933)
Morning Music (I, II, III)	Paul Hindemith (1895-1963)
That's A Plenty	Jack Gale

David Faires, *trumpet*
Jason Bergman, *trumpet*
Alisha Nicholls, *horn*
Jamie Adams, *trombone*
Joe Jensen, *tuba*

Scherzo and Lied	Ludwig Maurer (1789-1878)
Fanfare	Paul Dukas
The Canadian Brass Rag	Eldon Rathburn (b. 1974)

Andy Allphin, *trumpet*
Joel Neves, *trumpet*
Mariah Stringer, *horn*
Alisha Ard, trombone
Ryan Larson, bass trombone

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Wednesday, March 14, 2001 - 7:30 P.M.
Madsen Recital Hall

SENIOR RECITAL
Wendy Astle
piano

Student of
Irene Peery-Fox

Required for the degree Bachelor of Music with a Major in Performance

Program

Prelued and Fugue in E Major, BWV 854	Johann Sebastian Bach (1685-1750)
Sonata in E Major, op. 109 Vivace, ma non troppo Prestissimo Gesangvoll, mit innigster Empfindung	Ludwig van Beethoven (1770-1827)
Waltz in E Minor, op. posthumous	Frédéric Chopin (1810-1849)
Sonata, op. 1	Alban Berg (1885-1935)
Variations on a Theme of Paganini, op. 35, Book II	Johannes Brahms (1833-1897)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Wednesday, March 14, 2001 - 9:00 P.M.
Madsen Recital Hall

SOPHMORE RECITAL
Willem van Schalkwyk
piano

Student of
Irene Peery-Fox

Required for the degree Bachelor of Music with a Major in Performance

Program

Prelude and Fugue in D major, Book II	J.S. Bach (1685-1750)
Sonata in A-flat Major, op. 110 Moderato cantabile molto espressivo Allegro molto Adagio ma non troppo-Fuga: Allegro ma non troppo	Ludwig van Beethoven (1770-1827)
Ballade in F Minor, op. 52	Frédéric Chopin (1810-1849)
Fantasie in B Minor, op. 28	Alexander Scriabin (1872-1915)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Thursday, March 15, 2001 - 7:00 P.M.
151 Tanner Building

SOPHOMORE RECITAL

Heather Rust
violin

Student of
Donna Fairbanks

Assisted by
Jayne Galloway, ***piano***

Program

Sonatensatz, op. Posthumous
Johannes Brahms
(1833-1897)

Concerto in D Major, op. 61
Ludwig van Beethoven
(1770-1827)
    Allegro, ma non troppo
    Larghetto
    Rondo–Allegro

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Thursday, March 15, 2001 - 7:30 P.M.
Madsen Recital Hall

SENIOR RECITAL
Brent Arnold
trombone

Student of
Daniel Bachelder

Assisted by
Dian Baker-Sellheim, ***piano***

Required for the degree Bachelor of Music with a Major in Performance

Program

Concerto	Launy Grondahl
Quasi una Leggenda	(1886-1960)
Moderato	
Finale	
Lyric Piece	Daniel F. Bachelder
Sonata in Eb	Robert L. Sanders
Allegro	(1906-1974)
Chorale	
Scherzo	
Reflective Mood	Samuel L. Nestico

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BYU School of Music · College of Fine Arts and Communications

Spice in the Mix

BYU Harp Ensemble

ShruDeLi Ownbey,
director

featuring:
Dancensemble
Pat Debenham,
director

7:30 pm Thursday, March 15
de Jong Concert Hall
Harris Fine Arts Center

Program Notes

Romanian Rhapsody No. 1 in A, Op. II
Georges Enesco (1881-1955)

Even as late as the first decade of the 20th century, many young composers were not loath to look for inspiration to the music of such dead masters as Brahms, Wagner and Liszt, as well as to gravitate toward such very much alive ones as Strauss and Debussy. The Romanian composer Georges Enesco was one who owed much to all of those mentioned above, but, as least for his Romanian Rhapsodies, to none more than to Liszt. In fact, The Enesco Rhapsodies (three in all) are all but unthinkable without the models provided by Liszt's 15 Hungarian Rhapsodies.

Like Liszt, Enesco was a virtuoso performer (on the violin rather than the piano), a well-schooled musician (trained in Vienna and in Paris, where he eventually settled), and a musician with a strong affinity for the folk tradition of his native land. And the similarity to Liszt doesn't end there, for like his Hungarian model, Enesco chose as the sources for his Romanian pieces the country's popular kinds of songs rather than the peasant music. Even so, the folk spirit is there, however well-scrubbed and orchestrally glossy it is turned out.

The First Romanian Rhapsody, composed in 1901, revels in the vivid spirit of such dances as the Hora and Sirba, and the contrasting seriousness of tempermental laments, as they are contained in the diverse elements of the country's music, which Enesco said, shows traces of Indian and Egyptian folk songs and of Magyar, Slavic and Latin influences. Of the many melodies in the piece, the main one is a popular drinking song *Am un leu si vrau sa* (I have a coin and I want a drink), which is introduced at the very beginning. From then on, the Rhapsody's course does not run smoothly at all, but is beset by whirling changes of rhythm, volume, tempo, and orchestral color, and bursts of frenzied excitement.

Orrin Howard

Alborada del gracioso ("Morning Song of the Jester")
Maurice Ravel (born in Ciboure, 1875, died in Paris, 1937)

Orchestration: 3 flutes (3rd = piccolo), 3 oboes (3rd = English Horn), 2 clarinets, 3 bassoons (3rd = contrabassoon), 4 horns, 2 trumpets, 3 trombones, tuba, timpani, crotales, triangle, tambourine, castanets, snare drums, cymbals, bass drum, xylophone, 2 harps, and strings.

Spanish music comes in two varieties: the kind written by Spanish composers and the kind written by French composers. Strangely enough, many of the French products are so authentic that even a Spaniard can't tell the difference without reading the label. Maurice Ravel is one of those who could fool an Iberian expert, or at least elicit his admiration. The great Spanish composer Manuel de Falla, for example, was one who gave Ravel high marks for the Spanishness of his Spanish inflected music, which includes the *Rhapsodie espagnole, Bolero,* and *Alborada del gracioso.* The latter is best known in its orchestral guise, but it began life as a piano piece in 1905—the fourth of five pieces to which Ravel gave the general title *Miroirs.*

An *Alborada* is a morning song or a song of the dawn, and Ravel may have had in mind the portrayal of some ancient troubadours parting from their fair ladies after a night of courtly revelry, or awakening them with a serenade, as the case may be. But inasmuch as the word *gracioso* means jester, the fool in the Spanish nobleman's household, the implication of duality, perhaps even of caricature, is present. In any case, with guitar-like accompaniments and bravura repeated notes, the music explodes and effuses, and then insinuated voluptuously in an orchestration that offers proof positive of Ravel's mastery of orchestral forces. But whatever the mood, the evocation is of Spain, a Spain in turn fiery and filled with dance, or languid, as in a bassoon solo that sighs with melancholy, or dazzling, as the work's final flourishes cap a small but incomparable Spanish portrait.

Orrin Howard

Program

Roumanian Rhapsody No. 1 in A, Op. II — Georges Enesco
(1881-1955)
arr. Stanley Chaloupka

Tiraje Anderson, Marilyn Becraft, Katy Dill, Emily Dougall, Andrea Kite, Anna Wengreen

Epices (Spices) — Bernard Andres

Muscade (Nutmeg)

Harpists: Marilyn Becraft, Claire Harris, Ann Hintze, Kristen Jeppson
Dancers: Martha Howe, Dahnelle Teynolds, Rance Wright

Gingembre (Ginger)

Harpists: Tiraje Anderson, Claire Harris, Shelley Jones
Dancers: Britney Anderson, Emily Harrell, Martha Howe, Allison Tueller

Cannelle (Cinnamon)

Harpists: Tiraje Anderson, Marilyn Becraft, Sarah Chamberlin, Cathy Knoles
Dancers: Britney Anderson, Emily Harrell, Martha Howe, Allison Tueller

Safron

Harpists: Sarah Chamberlin, Claire Harris, Anna Wengreen, Shelley Jones
Dancers: Emily Harrell, Dahnelle Reynolds, Allison Tueller

Kola

Harpists: Sarah Chamberlin, Andrea Kite, Emily Kelly, Cathy Knoles
Dancers: Rick George, Amy Hansen, Emily Harrell, Dahnelle Reynolds, Rance Wright

A Fresca — Bernard Andres

Harpists: Sarah Becker, Melinda de Gaston, Claire Harris, Ashley Hofer, Lisa Garcia, Jenna Seely, Erica Stones, Sarah Toone, Beverly Walker

Chanson dans la Nuit (Song in our Nightmare) — Carlos Salzedo
(1885-1961)

Harpists: Sarah Becker, MiKell DeMille, Cathy Knoles, Maryann Wahlstrom, Tiraje Anderson, Marilyn Becraft
Nightmare Harpists: Ann Hintze, Anna Wengreen, Ashley Hoffer, Emily Dougall, Andrea Kite, Chelsey McKenna

Intermission

Dances d'Automne — Bernard Andres

#1

Harpists: Kristen Jeppsen, Ann Hintze, Emily Dougall
Dancers: Katie Corrigan Broadbent, Bethany Clinger, Eden Camille Hockman, Nicole Morely

#3

Harpists: Ashley Hofer, Andrea Kite, Maryann Wahlstrom
Dancers: Pedro Lima, Erin Hatch Nielson

#4

Harpists: Ashley Hofer, Emily Dougall, Shelley Jones
Dancers: Richard Franklin, Pedro Lima, Rance Wright

#5

Harpists: Ann Hintze, Anna Wengreen (arranger)
Dancers: Nicole Morely, Rebecca Ryser, Ashley Thompson, Renee Waters

#2
Harpists: Tiraje Anderson, Marilyn Becraft, Sarah Chamberlin, Katy Dill, Ann Hintze, Cathy Knoles, Jenna Seely, Anna Wengreen
Dancers: Bethany Clinger, Erin Hatch Nielson, Rebecca Ryser, Ashley Thompson, Renee Waters

La Ragazza — Bernard Andres
Andantino
Larghetto
Allegro moderato
Moderato
Harpists: Heidi Burgoyne, Katy Dill, Emily Dougall, Ann Hintze, Kristen Jeppsen, Emily Kelly, Chelsey McKenna, Maryann Wahlstrom

Alborado del Gracioso — Maurice Ravel
(1875-1937)
World Premiere — arr. Stanley Chaloupka
Harpists: Tiraje Anderson, Marilyn Becraft, Shelley Jones, Andrea Kite, Cathy Knoles, Anna Wengreen

Special Guest, Stanley Chaloupka

Stanley Chaloupka began studying piano when he was six and when he was eight he began playing the harp. After intensive study of harp and piano with Kajetan Attl, Chaloupka made his solo harp debut with the San Francisco Symphony Orchestra in 1938, at the age of sixteen.

During his years in Northern California, he played with the San Francisco Opera and Civic Light Opera Orchestras and for various San Francisco radio stations.

Mr. Chaloupka came to Los Angeles in 1941. In 1943 he was engaged as the first harpist of the Los Angeles Philharmonic Orchestra. Alfred Wallenstein was the permanent conductor from 1943 until 1956.

Under Alfred Wallenstein, Eduard Van Beinum, Zubin Mehta and Carlo Maria Giulini, Mr. Chaloupka appeared many times as soloist with the Los Angeles Philharmonic Orchestra.

Throughout the years, in addition to playing with the Los Angeles Philharmonic, Mr. Chaloupka played with the Los Angeles Civic Light Opera Association, played for NBC and CBS radio, many television programs, and motion picture studios. He has made many recordings. Mr. Chaloupka served forty consecutive years as the first harpist with the Los Angeles Philharmonic Orchestra.

Special thanks to the supporting cast of harpists assisting in the BYU harp program:
Lisa Allred, Leslie Curtis, Sarah Mathews, Allison Mecham, Melanie Reed, Linna Rowell, Janelle Salls, Jenny Shaw, Lianne Walters

Russ Richins, *production manager*
Michael Handley, *lighting design*
Marianne Ohran, *lighting design assistant*
MiKell DeMille, *production assistant*
Andrea Kite, *costume design* for *Roumanian Rhapsody* and *Alborado*

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Friday, March 16, 2001 - 6:00 P.M.
Madsen Recital Hall

SOPHOMORE RECITAL

Jordan Jacobson
trombone

Student of
Daniel Bachelder

Assisted by
Christopher Besley, *piano*

Required for the degree Bachelor of Music with a Major in Performance

Program

Concertino for Trombone and String Orchestra op. 45, no. 7 Preludium: Allegro pomposos Aria: Andante sostenuto Finale: Allegro giocoso	Lars-Erik Larsson (b. 1908)
Sonata for Solo Trombone Recitative	Barney Childs (b. 1926)
Cantilena from the String Quartet in F Major op. 17, no. 3	Anton Rubinstein-Ostrander (1829-1894)
Sonatina for Trombone and Piano Agitato Con duolo Allegro giocoso	Bryan Kelly (b. 1934)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, March 17, 2001 - 2:30 P.M.
Madsen Recital Hall

SOPHOMORE RECITAL

Kristen Watkins
piano

Student of
Marlene Bachelder

Required for the degree Bachelor of Music with a Major in Performance

Program

Toccata in G Major, BWV 916 Allegro Adagio Allegro e presto	Johann Sebastian Bach (1685-1750)
Sonata in G Major, op. 14, no. 2 Allegro Andate Allegro assai	Ludwig van Beethoven (1770-1827)
Nocturne in C Minor, op. 48, no. 1	Frédéric Chopin (1810-1849)
Etude, op. 2, no. 1	Alexander Scriabin (1872-1915)
Suite, op. 13 I. Festival III. Vision VI. Scherzo	Robert Muczynski (b. 1929)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, March 17, 2001 - 3:00 P.M.
Madsen Recital Hall

GRADUATE RECITAL
Amanda Moody-Nixon
piano

Student of
Irene Peery-Fox

Assisted by
Christine Farnsworth, *piano*

Required for the degree Master of Music

Program

Islamey	Mily Balakirev (1837-1910)
Concerto No. 2 in C Minor, Op. 18 Moderato Adagio sostenuto Allegro scherzando	Sergei Rachmaninoff (1873-1943)
Sonata No. 30 in E Major, Op. 109 Gesangvoll, mit innigster Empfindung. Andante molto cantabile ed espressivo	Ludwig van Beethoven (1770-1827)
Toccata, Op. 11	Sergei Prokofiev (1891-1953)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, March 17, 2001 - 4:00 P.M.
Madsen Recital Hall

GRADUATE RECITAL

Laura Angeline Sakulich
trumpet

Student of
David Brown

Assisted by
Jayne Galloway, *piano*
David Brown, *trumpet*
Elizabeth Young, *oboe & English horn*
Laura Campbell, *clarinet*
Melissa Bitter, *bassoon*

Required for the degree Master of Music

Program

Quiet City	Aaron Copland (1900-1990)
Soli for Oboe, Clarinet, Trumpet and Bassoon	Carlos Chávez (1899-1978)

Intermission

Sonata for Trumpet and Piano I. Allegro moderato II. Adagio tenero III. Allegro	Halsey Stevens (1908-1989)
Concerto en ré pour deux trompettes et orchestre	Jean Baptiste Loeillet (1680-1730)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, March 17, 2001 - 7:30 P.M.
Madsen Recital Hall

GRADUATE RECITAL

Jennifer H. Mordock
flute

Student of
April Clayton

Assisted by
Dian Baker-Sellheim, *piano*
Marilyn Bassett, *violin*
Tyler Hokanson, *viola*
Desiree Brooks, *cello*

Required for the degree Master of Music

Program

Sonata in G Minor	Frederick the Great
Adagio	(1712-1786)
Allegro	
Vivace	
Sonate for Flute and Piano	Phillippe Gaubert
I. Modéré	(1879-1941)
II. Lent	
III. Allegro moderato	
Quartet in D Major, K.. 285 for Flute, Violin, and Violoncello	W.A. Mozart
Allegro	(1756-1791)
Adagio	
Rondo	

Intermission

Three Pieces for Flute	Pierre-Octave Ferroud
Bergere Captive	(1900-1936)
Jade	
Toan-Yan	
Sonata for Flute and Piano, Op. 23	Lowell Liebermann
I. Lent	(b. 1961)
II. Presto energico	

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, March 17, 2001 - 9:00 P.M.
Madsen Recital Hall

JUNIOR RECITAL

Jason Swigert
violin

Student of
Igor and Vesna Gruppman

Assisted by
Dian Baker-Sellheim, *piano*

Required for the degree Bachelor of Music with a Major in Performance

Program

Sonata in A Major, op. 12 no. 2 — Ludwig van Beethoven (1770-1827)
  Allegro Vivace
  Andante piu tosto allegretto
  Allegro piacévole

Violin Concerto in D Minor, op. 47 — Jean Sibelius (1865-1957)
  Allegro moderato
  Adagio di molto
  Allegro, ma non tanto

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Monday, March 19, 2001 - 6:00 P.M.
Heritage Music

JUNIOR RECITAL

Rachael Williams Spencer
violin

Student of
Igor and Vesna Gruppman

Assisted by
Marilyn Nelson, *piano*
D'esiree Brooks, *cello*

Required for the degree Bachelor of Music with a Major in Performance

Program

Sonata no. 1 in G minor Adagio Fuga: Allegro	Johann Sebastian Bach (1685-1750)
Romance, op. 40	Ludwig van Beethoven (1770-1827)
Concerto, op. 28	Carl Goldmark (1830-1915)
Trio in E minor, op. 67 Andante–Moderato Allegro non troppo	Dmitri Shostakovich (1906-1975)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Tuesday, March 20, 2001 - 7:30 P.M.
de Jong Concert Hall

FOLK MUSIC ENSEMBLE

Group 1 - American

**Malinda DeBry, Tristan Davies, Stacey "Schmath" Francom,
Heidi Krueger, Doug Mumford, Angela Pace, Dan Villela**

Kansas City Kitty	Group
Watson / Allman	Duo
Stay	Group
Salt Creek	Group
I Won't	Group
The Hand Song	Group
Duel: Variations on a theme	Duo
The Broken Road	Duo
Listen to the Mockingbird	Group

Intermission

Group 2 - Celtic/International

**Charity Brunson, Nathan Christensen,
Rebecca Davis, Bethany Jordan, Emily Morris,
David Reimschussel, Matt Stevenson, David Tomer,
Ivan Wolfe, Emily Yu, Heather Korman**

Mary and the Soldier	Group
Hunting the Hare	Small Group
Mouth of the Tobique	Group
Fiddler of Dooney	Quartet
Song of Korea	Quintet
The Cobbler's Daughter	Small Group
Carolan's Ramble	Trio
I Know My Love	Group

Intermission

Group 3 - International Touring Ensemble
Joseph Andersen, Kim Francom, Amber Jensen,
Kat Larsen, Jared Peterson, Jared Rowe, Andrew Williams

Program to be announced by group members.

Auditions for the Folk Music Ensembles are held on the first day of classes Fall and Winter semesters.

The International Touring Ensemble (also known as "Mountain Strings") tours regionally and internationally each year. The group's tours for 2001 are: March (Idaho, Oregon, and Washington), and July (Canada, England, Ireland, and Scotland).

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Tuesday, March 20, 2001 - 7:30 P.M.
Madsen Recitah Hall

SENIOR RECITAL
Alicia Noel Kaelin
piano

Student of
Irene Peery-Fox

Required for the degree Bachelor of Music with a Major in Performance

Program

Prelude and Fugue No. 12 in F Minor, BWV 881	Johann Sebastian Bach (1685-1750)
Bagatelles, op. 33 Andante grazioso, quasi allegretto Scherzo allegro Allegretto Andante Allegro, ma non troppo Allegretto quasi andante Presto	Ludwig van Beethoven (1770-1827)
Excursions, op. 20 Un poco allegro In slow blues tempo Allegretto Allegro molto	Samuel Barber (1910-1981)
Waltz in A-flat Major, op. 64, no. 3	Fryderyk Franciszek Chopin (1810-1849)
Sonatine Modéré Mouvement de menuet Animé	Maurice Ravel (1875-1937)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Tuesday, March 20, 2001 - 9:00 P.M.
Madsen Recital Hall

SENIOR RECITAL

Mika KimLi Inouye
piano

Student of
Irene Peery-Fox

Required for the degree Bachelor of Music with a Major in Performance

Program

Sonata in D Minor, L. 413 Sonata in D Major, L. 461	Domenico Scarlatti (1685-1757)
Dansa, from *Bachianas Brasileiras IV*	Heitor Villa-Lobos (1887-1959)
Etude-tableau in G Minor, op. 33, no. 8	Sergei Rakhmaninov (1873-1943)
The Bumble-bee	Nikolai Rimsky-Korsakov (1844-1908) trans. Sergei Rakhmaninov
Vocalise, op. 34, no. 14	Sergei Rakhmaninov trans. Zoltan Kocsis
Floods of Spring, op. 14, no. 11	Sergei Rakhmaninov trans. Duncan Stearns
Waltz in C-sharp Minor, op. 64, no. 2	Fryderyk Chopin (1810-1849)

Fantasy in C Major, op. 15 — Franz Schubert (1797-1828)

Allegro con fuoco ma non troppo
Adagio
Presto
Allegro

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Wednesday, March 21, 2001 - 7:30 P.M.
Madsen Recital Hall

FACULTY RECITAL
Douglas Bush, *organ*
Brigham Young University

Assisted by
Bryan Hernandez, Ammon Starr, Jason Swigert, *violin*
Dallin Creswell, Brigham Dastrup, Jeremy Starr, *violin II*
Jason Bonham, James Rhodes, *viola*
Nathan Jasinski, *cello*, Dan O'Bryant, *bass*
Benjamin Crandall, *harpsicord*
Elizabeth Young, Carrie Bills, Melanie Carter (*engligh horn*), *oboe*
David Brown, Daniel Thrower, Andrew Allphin, *trumpet*
Marc DeLuca, *timpani*

Music of Johann Sebastian Bach
(1685-1750)

Prelude and Fugue in G Major, BWV 541

Jesu, meine Freude, BWV 1105
Christ, der du bist der helle Tag, BWV 1120
Fugue in G Minor, BWV 578

Cantata: "Wir danken dir, Gott, wir danken dir, BWV 29
1. Sinfonia

Partita: Sei gegrüßet, Jesu gütig, BWV 768
Choral, with Variations I-XI

Cantata: Gott soll allein mein Herze haben, BWV 169
1. Sinfonia

Praeludium in G Major, BWV 568
Kyrie, Gott Vater in Ewigkeit, BWV 669
Kyrie, Gott Vater in Ewigkeit, BWV 672

Fantasie and Fugue in G Minor, BWV 542

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Thursday, March 22, 2001 - 7:30 P.M.
Madsen Recital Hall

JUNIOR RECITAL

Lauralyn Lowe, *soprano*
Timothy Workman, *tenor*

Students of
J. Arden Hopkin

Assisted by
Larry Blackburn, *piano*
Wendy Astle, *piano*
Laurence Lowe, *horn*

Required for the degree Bachelor of Music with a Major in Performance

Program

Don Giovanni No. 2, Ma qual mai s'offre, oh dei
W.A. Mozart
(1756-1791)

Lauralyn Lowe & Timothy Workman

La Danza
Gioachino Rossini
(1792-1868)

Timothy Workman

L'amante spagnuolo
Gaetano Donizetti
(1797-1848)

Stiddono lassú (*I Pagliacci*)
Ruggero Leoncavallo
(1857-1919)

Lauralyn Lowe

Dein Angesicht op. 127, no. 2
Ich grolle nicht (*Dichterliebe, Op. 48, No. 7*)
Robert Schumann
(1810-1856)

Timothy Workman

Auf dem Stromm (Op. 119)
Franz Schubert
(1797-1828)

Lauralyn & Laurence Lowe

Le rêve (*Manon*)	Jules Massenet (1842-1912)
Fleurs jettées (*Op 39, No. 2*)	Gabriel Fauré (1845-1924)

Timothy Workman

Clair de lune (*Op. 46, No. 2*)	Gabriel Fauré
Je dis que rien ne m'épouvante (*Carmen*)	Georges Bizet (1838-1875)

Lauralyn Lowe

from *12 Poems of Emily Dickinson* Heart we will forget him Going to Heaven	Aaron Copland (1900-1990)

Lauralyn Lowe

The Kerry Dance	Molloy
Serenade (*The Student Prince*)	Sigmund Romberg (1887-1951)
Jean	Spross

Timothy Workman

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Friday, March 23, 2001 - 6:00 P.M.
Madsen Recital Hall

GRADUATE RECITAL

Rachelle Hrncirik
soprano

Student of
Lila Stuart-Bachelder

Assisted by
Heidi Sorenson, *piano & violin*

Fiorini String Quartet
Bryan Hernandez, *violin*
Jason Swigert, *violin*
James Rhodes, *viola*
Nathan Jasinski, *cello*

Cynthia Wells, *organ*
Cathryn Knoles, *harp*
Amanda Croft, *English horn*

Required for the degree Master of Music

Program

Songs of worship

Meinem Hirten bleib ich treu, — Johann Sebastian Bach
from *Cantata 92, Ich hab' in Gottes Herz und Sinn* — (1685-1750)

Fiorini String Quartet
Amanda Croft, *English horn*

Alleluia, from *Exultate Jubilate, K. 165* — Wolfgang Amadeus Mozart
(1756-1791)

Pie Jesu, from *Requiem, op. 48* — Gabriel Fauré
(1845-1924)

Fiorini String Quartet
Cathryn Knoles, *harp*
Cynthia Wells, *organ*

Le sommeil de l'enfant Jésus	Henri Büsser (1872-1973)

Cathryn Knoles, ***harp***
Cynthia Wells, ***organ***
Heidi Sorenson, ***violin***

Sweet Hour of Prayer	arr. Merrill Bradshaw (1929-2000)

Selections from *Twelve Poems of Emily Dickinson*

Nature, the gentlest mother	Aaron Copland
Why do they shut me out of Heaven?	(1900-1990)
The Chariot	
Dear March, come in!	

Eduard Mörike poems

Gesang Weyla's	Hugo Wolf
Er ist's	(1860-1903)
Gebet	
Selbstgeständniss	
Schlafendes Jesuskind	
Rath einer Alten	

Folk songs from around the world

Červená růžičko, rozvíjej se	arr. Ferdinand Sládek
Kdyby mně to pán Bůh dal	

Czech Republic

La rosa y el sauce	Carlos Guastavino (1912-2000)

Argentina

Dirait-on	Morten Lauridsen (b. 1943)

France

Ain't-A Dat Good News	arr. Charles Lloyd (b. 1938)

America

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

Friday, March 23, 2001 - 7:30 P.M.
Madsen Recital Hall

ORPHEUS WINDS
Brigham Young University

April Clayton, ***flute***
Geralyn Giovannetti, ***oboe***
David Randall, ***clarinet***
Christian Smith, ***bassoon***
Laurence Lowe, ***horn***

with Guest Artist
Stephen Allen, ***piano***

Quintet for piano, oboe, clarinet, horn and bassoon K. 452	Wolfgang Amadeus Mozart
I. Largo—Allegro moderato	(1756-1791)
II. Larghetto	
III. Rondo	

Six Bagatelles for Wind Quintet (1953)	György Ligeti
I. Allegro con spirito	(b. 1923)
II. Rubato. Lamentoso	
III. Allegro grazioso	
IV. Presto ruvido	
V. Adagio. Mesto (Béla Bartók in memoriam)	
VI. Molto vivace, Capriccioso	

Intermission

Sextet for piano, flute, oboe, clarinet, bassoon, and horn (1932-1939)	Francis Poulenc
I. Allegro vivace—Subitement, presque le double plus lent—Tempo I	(1899-1963)
II. Divertissement—Andantino	
III. Finale—Prestissimo	

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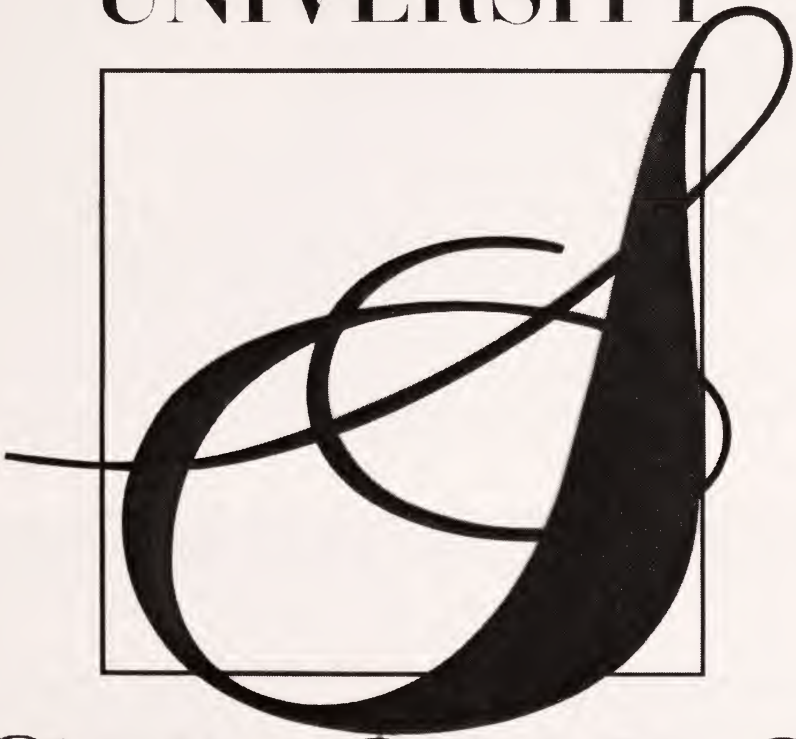
BYU School of Music • College of Fine Arts and Communications

BRIGHAM YOUNG UNIVERSITY



SINGERS

Ronald Staheli, *conductor*

Friday, March 23, 2001–7:30 P.M.
de Jong Concert Hall
Harris Fine Arts Center

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The School of Music

Welcome to tonight's musical production. We are sure that you will have an enjoyable musical experience, one that will enlighten your understanding and strengthen your spirit.

Accredited by the National Association of Schools of Music, the School of Music at Brigham Young University has nearly 800 majors enrolled in its undergraduate and graduate programs. With a full-time faculty of 51 plus additional part-time associates, the school offers programs leading to the B.A., B.F.A., B.M., M.A., and M.M. Among the university's 11 colleges, three professional schools, and four areas of study is the College of Fine Arts and Communications, comprising the School of Music and the Departments of Communications, Theatre and Media Arts, and Visual Arts.

The School of Music respects and celebrates the historic position of music at the heart of a liberal education and the gospel. From ancient times, music has proven its power to enlighten the understanding, strengthen the spirit, and shape character.

Our mission as the School of Music at Brigham Young University is to assist individuals in their quest for perfection and eternal life and in their desire to use the power of music to civilize and invigorate society. As faculty, administrators, and staff, we seek to provide a period of intense learning that will enable students to think clearly about diverse kinds of music and to create, perform, and teach music well.

In the School of Music the student learns self-discipline through rigorous practice in pursuit of accurate and passionate performance. The student also learns cooperation and mutual sensitivity through ensemble work. In the study of music theory and history, the student comes to hear and appreciate the grammar and syntax of various musical languages, to distinguish nuances of style, and to grasp the ways in which styles intertwine with ideas.

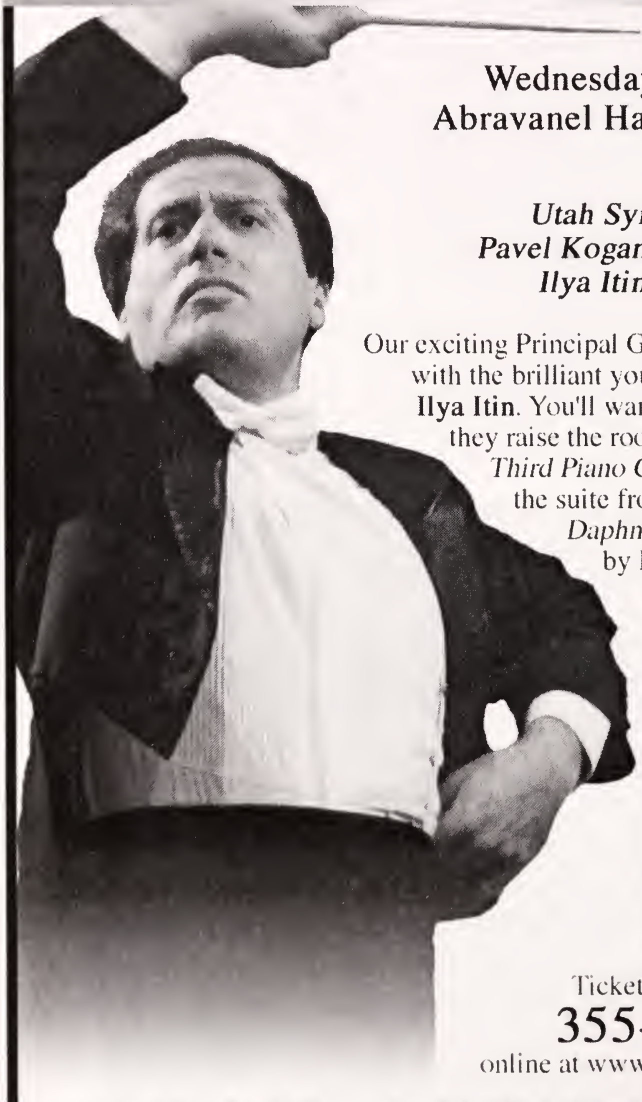
Student learn in a variety of situations: private lessons, small seminars, multi-media labs, and large lectures. And they learn through a holistic approach that embraces academic rigor, intuitive insight, physical grace, and spiritual eloquence.

During their time of study in the School of Music, students will have been spiritually strengthened and intellectually enlarged. They will have been given opportunity to develop their ability—using good judgement and common sense—to make right choices leading to a life filled with learning and service.

Thank you for being in attendance. Your support of our programs is greatly appreciated.

David M. Randall, director
Brigham Young University
School of Music

RUSSIAN FIREWORKS!



Wednesday, April 4
Abravanel Hall, 7:30 p.m.

Utah Symphony
Pavel Kogan, conductor
Ilya Itin, piano

Our exciting Principal Guest Conductor is back with the brilliant young Russian pianist **Ilya Itin**. You'll want to be there when they raise the roof with Prokofiev's *Third Piano Concerto* and the suite from the electrifying *Daphnis & Chloe* by Maurice Ravel.

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UTAH SYMPHONY
Keith Lockhart, Music Director

BYU Singers

The Brigham Young University Singers have built upon the rich choral tradition of the university to achieve superb and moving performances of the best of all vocal music, which have drawn enthusiastic responses from audiences all over the world. A former president of the American Choral Directors Association called the BYU Singers "one of the premiere choral organizations in the country." The choir's beautiful sound, innovative staging, and mix of a cappella and instrumentally accompanied music combine to create a compelling concert experience.

Urn Tomb in Petra, Jordan, 1999

From Moscow to Jerusalem, Warsaw to Sydney, and New York to Vienna, the reports are the same: this spellbinding, versatile ensemble is precise and unified, with an impressive flair for stylish and expressive performance. A critic for *Ha'aretz* in Tel Aviv wrote, "[These are] exemplary, well-integrated musicians with clear, beautiful voices that achieve remarkable tone color as one voice. Delicate dynamic nuance and meticulously shaped phrasing with exacting intonation evidence the intense training and professionalism of this choir."

The choir's hope is to radiate hope, beauty, and goodwill to audiences at home and around the world. A review in Italy's *La Gazzetta del Mezzogiorno* says, "The concert was of the highest level of musicality. Notwithstanding the perfection and professionalism of the group, they were alive, fresh, and sincere."

I Believe This Is Jesus is the title of BYU Singers' newest CD which is just now in release. Dr. Staheli calls it a celebration of African-American Spirituals. This recording continues the intent of the Brigham Young University Singers' two earlier CDs: *We Sing of Christ* and *Songs of the Soul.* Now they add another dimension in expressions of love for, faith in, and testimony of the Lord, Jesus Christ. Within the human family, some of our brightest, most beautiful songs have been born of dark

Upcoming BYU Choral Performances
in the de Jong Concert Hall

Women's Chorus

Thursday, April 5

Concert Choir

Saturday, April 7

University Chorale

Tuesday, April 17

Philharmonic Orchestra and Choral Concert

Friday, April 13

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nights. Songs of hope and courage have emerged from times of great turmoil and despair. Expressions of faith in seasons of distress and grief have been wedded to musical groanings of the soul. This is the essence—the heart of the new CD.

BYU Singers have performed in Carnegie Hall; the Kennedy Center, in Washington, D.C.; the Sydney Opera House; the Brahmssaal at the Konzertverein, in Vienna; the Kappella, in St. Petersburg, Russia; Exeter Cathedral, in England; St. Matthews Cathedral, in Aukland, New Zealand; and Henry Crown Hall, in Jerusalem. In addition, the choir has twice sung series of concerts with the Israel Chamber Orchestra throughout Israel.

Carnegie Hall in New York City, 1999

Three weeks ago the choir made its thirteenth appearance with the Tabernacle Choir in their weekly program, *Music and the Spoken Word*. The choir has performed three times at conventions of the American Choral Directors Association, and has recently accepted an invitation to sing at next year's convention in Honolulu. The choir was chosen as the only non-professional choir in a consortium of choirs (Netherlands Radio Choir, Vancouver Chamber Choir, Kansas City Chorale) to premier the commissioned work of Maija Einfelde, winner of the 1997 Barlow International Composition Competition. In 1996 the choir was selected by audition to represent the United States at the Fourth International Choral Symposium in Sydney, Australia. On the same trip, the choir also performed at the Brisbane Choirs of the World Festival and the Auckland International Music Festival. BYU Singers were the first non-African-American choir to participate in the annual Vocal Extravaganza in Black in Las Vegas.

A telling insight into the choir came from a letter sent back to the University after the author had visited one of the choir's daily rehearsals: "I attended a rehearsal of the BYU Singers today, and my first thought was, 'Incredible!' The sounds emanating from the mouths of these young people were amazing. Dr. Staheli was fascinating to watch. He interacted with the students and drew out of them exactly what he

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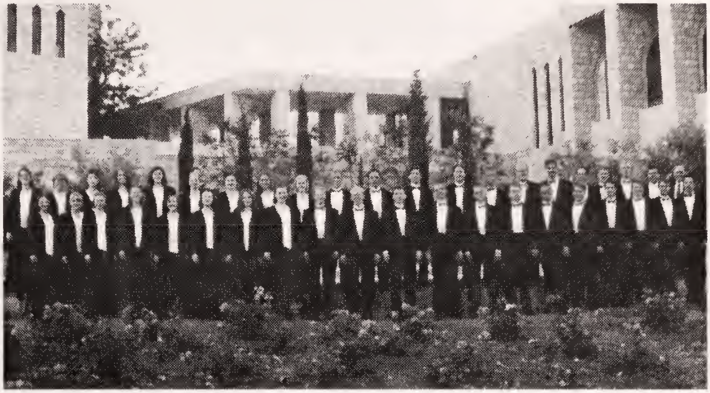
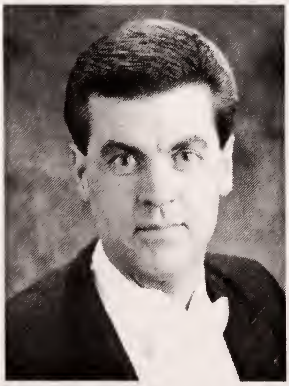
wanted to hear. The results were breathtaking. As he corrected and improved, Dr. Staheli constantly complimented and encouraged. The students immediately responded. He used phrases such as, 'Rich,' 'Let anyone listening swim in the sound,' 'Full.' This described exactly the sounds I was hearing and feeling and breathing and living. Joy filled my soul. It amazed me that these students could get together every day and make music like this. I would be overwhelmed. The music overtook me, and for a while, it was an out-of-this-world experience."

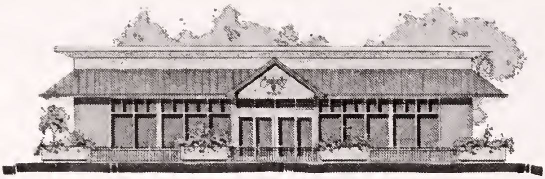

Berzeit University in Ramala, Israel, 1999

On May 2nd of this year, BYU Singers leave for a 26 day tour, stopping for a few days of concerts in Milan, Italy, and then on to West Africa, where the choir will perform in Ghana, Benin, and Togo. Are they excited about this opportunity? Just ask any of the 43 members of the choir!

About the Director



Ronald Staheli, Division Coordinator for Choirs and Conducting, has distinguished himself as a leader among the new generation of choral conductors in the United States, and has become widely known for what Dr. Eph Ehly at the International Choral Symposium called "a profound sense of phrasing and articulation which informs all his work." At BYU Dr. Staheli conducted the Oratorio Choir and Chamber Singers before organizing BYU Singers. In addition to his work with Singers, Dr. Staheli directs the graduate program in choral music.



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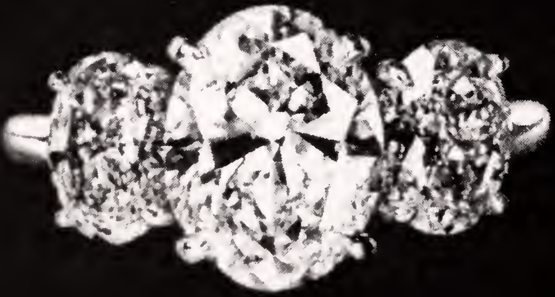

GOLDESIGN

BRIGHAM'S LANDING PROVO 377-3040

Program

I

I Believe This Is Jesus	arr. Undine S. Moore
Is a Light Shinin' in the Heavens	arr. Robert L. Morris
Crucifixion (He Never Said a Mumblin' Word)	arr. Adolphus Hailstork

II

What Stood Will Stand — Paul Halley (b. 1952)

What stood will stand, though all be fallen,
The good return that time has stolen.
Though creatures groan in misery,
Their flesh prefigures liberty
To end travail and bring to birth
Their new perfection in new earth. Alleluia.
Let the trees of the wood all sing, and every field rejoice,
Let praise rise up out of the ground like grass.
What stood, whole in every piecemeal thing that stood,
Will stand though all Fall—field and woods and all in them
Rejoin the primal Sabbath's hymn. Alleluia
—Wendell Berry, from *Sabbaths*

i thank You God for most this amazing day — Eric Whitacre (b. 1970)

i thank You God for most this amazing
day: for the leaping greenly spirits of trees
and a blue true dream of sky; and for everything
which is natural which is infinite which is yes

(i who have died am alive again today,
and this is the sun's birthday; this is the birth
day of life and of love and wings: and of the gay
great happening illimitably earth)

How should tasting touching hearing seeing
breathing any—lifted from the no
of all nothing—human merely being
doubt unimaginable You?

(now the ears of my ears awake and
now the eyes of my eyes are opened)
—e.e. cummings

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III

Three Hymns

His Eye Is On the Sparrow	Charles H. Gabriel arr. and conducted by Shane Warby
Nearer My God To Thee	arr. and accompanied by Mark Porcaro
I Stand All Amazed	Charles H. Gabriel arr. S. Gordon Jessop

Tad Harris, *soloist*

IV

By and By	arr. Carol Barnett

Tim Workman, Cannon Marriott,
Brent Wells, Elizabeth Pike, *soloists*

Steal Away	arr. Bob Chilcott
Ain't Got Time to Die	arr. Hall Johnson

Shane Warby, soloist

See What the End Is Gonna Be	arr. Ronald Staheli

INTERMISSION

V

Home in-a dat Rock	arr. Moses Hogan

Chess Chukwurah, Rex Kocherhans,
Rick Murdock; soloists

Shut de Do'	arr. Mark Hayes

Erika Carlson, Melissa Heath, *soloists*

Ain't That News	arr. Steve Hatfield

Meghann Hunter Gavin, *soloist*

Let Me Fly	arr. Robert DeCormier

David Thomas, Levi Smylie, *soloists*

VI

From the Treasury of Stephen C. Foster

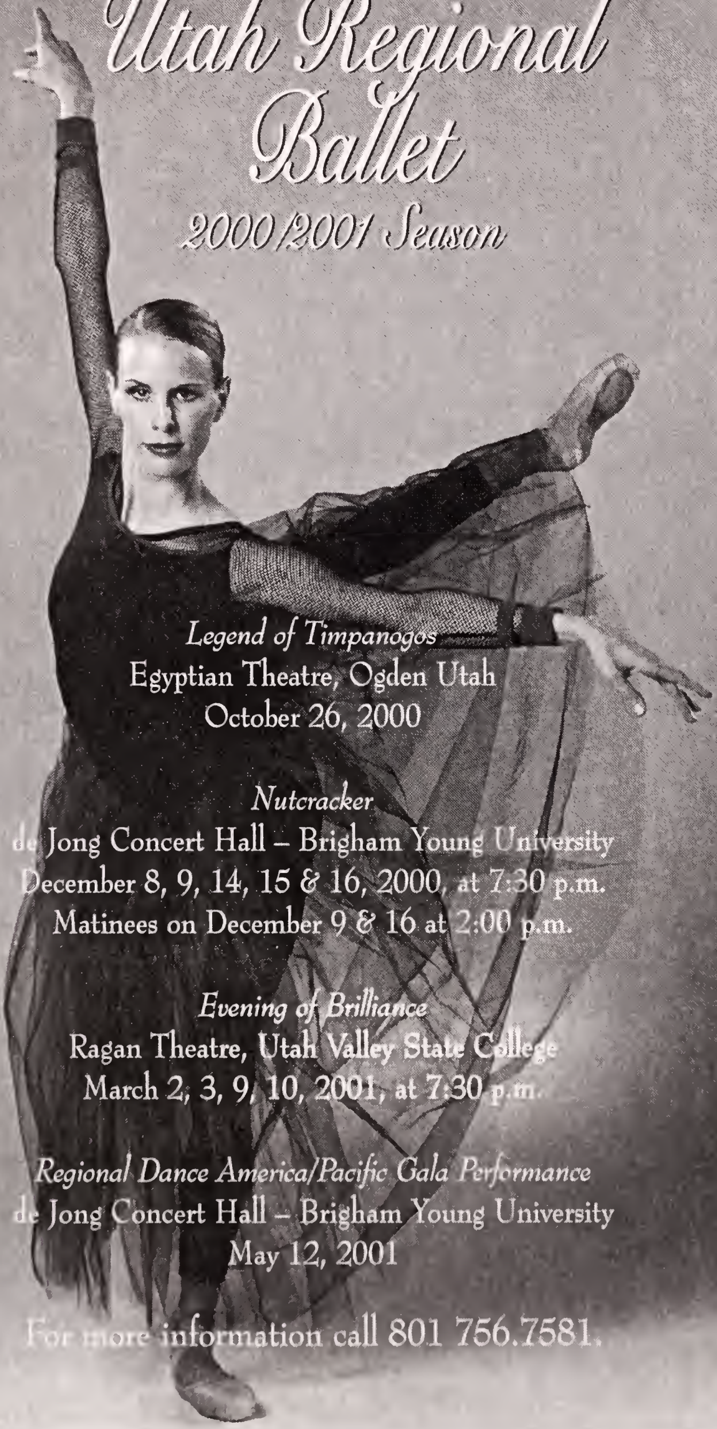
Nelly Bly	arr. Roger Wagner
Camptown Races	arr. R. Staheli
Swanee River	arr. R. Staheli
Plenty of Fish in the See / If You Only Have a Moustache	arr. R. Staheli
Come With Thy Sweet Voice Again	arr. R. Staheli
Ring, Ring the Banjo	arr. R. Staheli

VII

Witness	arr. Jack Halloran
Black Sheep	arr. John Rutter
Little Innocent Lamb	arr. Marshall Bartholomew
Wade in the Water	arr. Allen Koepke

Utah Regional Ballet

2000/2001 Season



Legend of Timpanogos
Egyptian Theatre, Ogden Utah
October 26, 2000

Nutcracker
de Jong Concert Hall – Brigham Young University
December 8, 9, 14, 15 & 16, 2000, at 7:30 p.m.
Matinees on December 9 & 16 at 2:00 p.m.

Evening of Brilliance
Ragan Theatre, Utah Valley State College
March 2, 3, 9, 10, 2001, at 7:30 p.m.

Regional Dance America/Pacific Gala Performance
de Jong Concert Hall – Brigham Young University
May 12, 2001

For more information call 801 756.7581.

BYU Singers 2000–2001

Soprano
Wendy Astle - Elk Grove, CA
Fauneil Gleason - Fairfield, MT
Jeanette Goodliffe - Salt Lake City, UT
Rachelle Hulme - Houston, TX
Lindsay Husted - Cincinnati, OH
Joni Jensen* - Houston, TX
Jill LeSueur - Gilbert, AZ
Liz Pike - Salt Lake City, UT
Rachel B. Porcaro - Bountiful, UT

Alto
Angela Baer - Mesa, AZ
Brigette Becker - Battle Creek, MI
Hilary Butler - Bellevue, WA
Karissa Cardon - Fargo, ND
Erika Carlson - Salem, OR
Melissa Heath - Allentown, PA
Meghann H. Gavin - Alpharetta, GA
Lori Rasmussen - Albuquerque, NM
Kate Staheli - Provo, UT
Carrie Warner - Provo, UT
Heather Wells - Fountain Valley, CA
Cherilyn Worthen* - Chicago, IL

Tenor
Dwight Bigler* - Blackfoot, ID
Aaron Cleavinger - Vernal, UT
Dirk Johnson - Great Falls, MT
Cannon Marriott - Salt Lake City, UT
Mark Porcaro - Orem, UT
Tim Workman - St. George, UT
Jonathan Yarrington - Idaho Falls, ID

Bass
Josh Baer - Kennewick, WA
John Bonner - Rexburg, ID
Chess Chukwurah - Lagos, Nigeria
Tad Harris - Vancouver, WA
Rex Kocherhans - Orem, UT
Thomas Moore -Rancho Cucamonga, CA
Rick Murdock - Delta, UT
Scott Perry - San Jose, CA
Nate Robinson - Orem, UT
Levi Smylie - Christchurch, New Zealand
David Thomas - Spanish Fork, UT
Shane Warby* - St. George, UT
Brent Wells - Fountain Valley, CA
Blake Wettengel - Fountain Valley, CA

*section leader

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Extravaganza in Black in Las Vegas, 2000

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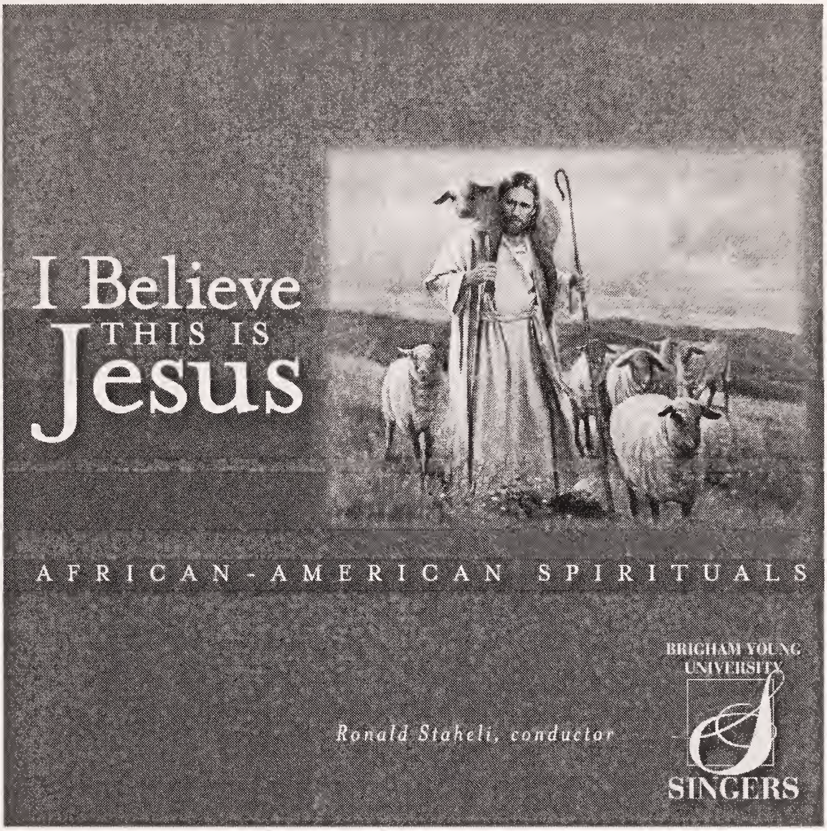
I Believe
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Jesus
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Ronald Staheli, conductor
BRIGHAM YOUNG UNIVERSITY
SINGERS

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The Redeemer, oratorio by Robert Cundick	CD / cassette

Brigham Young University Singers

We Sing of Christ	CD
Songs of the Soul	CD
I Believe This is Jesus, African American Spirituals	CD

(pictured above: to be released in spring of 2001)

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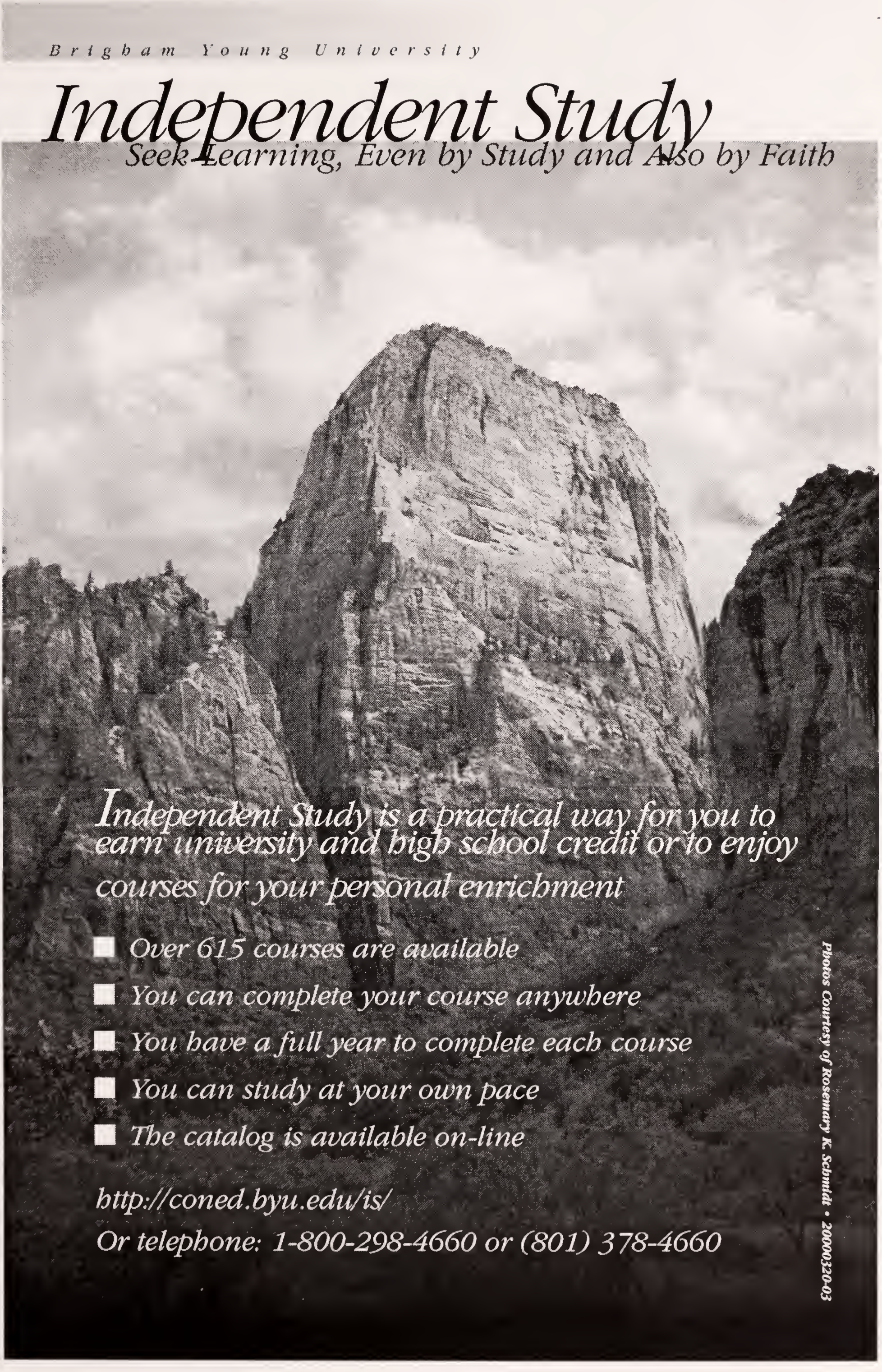

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TANTARA
RECORDS

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, March 24, 2001 - 1:00 P.M.
Madsen Recital Hall

SENIOR RECITAL
Laura Campbell
clarinet

Student of
William Holman

Assisted by
Robin Hancock, *piano*
Meagan Boyle, *cello*

Required for the degree Bachelor of Music with a Major in Performance

Program

Sonatine	Pierre Sancan (b. 1916)
Caprice Improvisation	Eugene Bozza (1905-1991)
Trio for Piano, Clarinet, and Cello in A Minor, op. 114	Johannes Brahms (1833-1897)

Allegro
Adagio
Andantino grazioso
Allegro

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, March 24, 2001 - 2:30 P.M.
Madsen Recital Hall

SOPHOMORE RECITAL
Christine Wilks
piano

Student of
Jeffrey Shumway

Required for the degree Bachelor of Music with a Major in Performance

Program

Prelude and Fugue in F-sharp Minor, S. 858	Johann Sebastian Bach (1685-1750)
Sonata in D Minor op. 31, no. 2 ("The Tempest") Largo-Allegro Adagio Allegretto	Ludwig van Beethoven (1770-1827)
Impromptu op. 142, no. 2	Franz Schubert (1797-1828)
Ballade	Claude Debussy (1862-1918)
from *Carnival Music* II. Blues V. Toccata-rag	George Rochberg (b. 1918)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, March 24, 2001 - 2:30 P.M.
Maeser Building Auditorium

GRADUATE RECITAL
Amy Chaston
saxophones

Student of
Ray Smith

Assisted by
Robin Hancock, *piano*
Erica Egli, *clarinet*
Melissa Bitter, *bassoon*
Carrie Bills, *oboe*

Required for the degree Master of Music

Program

Fantasia H. Villa Lobos (1887-1959)
  Anime
  Lent
  Tres anime

Sonatina John C. Worley (1920-1999)
  Allegro Moderato
  Andante
  Allegro Con Brio

Les Trois Mousquetaires Pierre-Max Dubois (b. 1930)
  Lentement (Recitativo)
  Allegrement
  Allegro
  Andante
  Andante-Presto

Prelude, Cadence, et Finale A. Desenclos (1912-1971)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, March 24, 2001 - 4:00 P.M.
Madsen Recital Hall

SENIOR RECITAL
Margie Burnett Dean
piano

Student of
Jeffrey Shumway

Required for the degree Bachelor of Music with a Major in Performance

Program

Toccata in E Minor, BWV 914	Johann Sebastian Bach (1685-1750)
Sonata No. 27 in E Minor, op. 90 Mit Lebhaftigkeit und durchause mit Empfindung und Ausdruck. Nicht zu geschwind und sehr singbar vorzutragen.	Ludwig van Beethoven (1770-1827)
Hungarian Rhapsody No. 4 in E-flat Major	Franz Liszt (1811-1886)
Alborada del gracioso, from *Miroirs*	Maurice Ravel (1875-1937)
Excursions, op. 20 IV. Allegro Molto	Samuel Barber (1910-1981)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, March 24, 2001 - 5:00 P.M.
Maeser Building Auditorium

SENIOR RECITAL

David M. Thomas
baritone

Student of
Clayne Robison

Assisted by
Emily J. Thomas, *soprano*
Dwight Bigler, *piano*

Required for the degree Bachelor of Music with a Major in Performance

Program

I

Gia il sole dal Gange	Alessandro Scarlatti
	(1659-1725)
Lasciatemi Morire	Claudio Monteverdi
	(1567-1643)
Selve, voi che le speranze	Salvator Rosa
	(1615-1673)

II

Waldesgespräch, *Liederkreis* Op. 39, No. 3	Robert Schumann
Mondnacht, *Liederkreis* Op. 39, No. 5	(1810-1856)
Wieder möcht ich dir begegnen	Franz Liszt
	(1811-1886)

III

Mandoline	Gabriel Faure
	(1845-1924)
Colloque sentimental	Claude Debussy
Mandoline	(1862-1918)

IV

I Stand All Amazed	Charles H. Gabriel-Rowberry (1856-1932)
Praise to the Lord	arr. Dan Carter
Poor Wayfaring Stranger	arr. Brent Fotheringham (b. 1955)

V

Miy otdokhnyom Na Smert Chizhika V Dushye u kazhdovo iz nas	Sergei Rachmaninoff (1873-1943)

VI

The Words of Job I. 3:3, 5, 11, 13 II. 7:1-3, 16 III. 12:9-10 IV. 12:13, 16; 13:15,16; 23:10	Gregory Lawrence (b. 1976)

VII

I Love My Wife, from *I do I do* A Man and a Woman, from *110 in the Shade*	Harvey Schmidt
On the Wheels of a Dream, from *Ragtime*	Stephen Flaherty

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, March 24, 2001 - 6:00 P.M.
Madsen Recital Hall

SENIOR RECITAL
Tracy Olson
violin

Student of
Igor and Vesna Gruppman

Assisted by
Jayne Galloway, ***piano***

Required for the degree Bachelor of Music with a Major in Performance

Program

Sonata No. 4 in D Major	George Frideric Handel
Adagio	(1685-1759)
Allegro	
Concerto in A Minor, Op. 28	Carl Goldmark
Allegro moderato	(1830-1915)

Pause

Sonata No. 1 in G Minor	Johann Sebastian Bach
Presto	(1685-1750)
Meditation from *Thais*	Jules Massenet
	(1842-1912)
Concerto in D Major, Op. 61	Ludwig van Beethoven
Rondo	(1770-1827)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, March 24, 2001 - 7:30 P.M.
Madsen Recital Hall

SENIOR RECITAL
Melanie Carter
oboe

Student of
Geralyn Giovannetti

Assisted by
Emily Richards, *violin*
Jessica Schiffman, *piano*
Rachel Skousen, *piano*

Required for the degree Bachelor of Music with a Major in Performance

Program

Six Metamorphoses after Ovid for Oboe Solo, Op. 49	Benjamin Britten
Pan	(1913-1976)
Phaeton	
Niobe	
Bacchus	
Narcissus	
Arethusa	
Sonata for Oboe and Piano (1962)	Francis Poulenc
Élégie	(1899-1963)
Scherzo	
Déploration	

Intermission

Epitaph for Oboe and Piano (1979)	Witold Lutoslawski (1913-1994)

Concerto for Violin and Oboe in C Minor, BWV 1060 Johann Sebastian Bach
(1685-1750)

Allegro
Adagio
Allegro

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, March 24, 2001 - 7:30 P.M.
de Jong Concert Hall

UNIVERSITY BAND
Patricia Henderson, *conductor*

BYU TROMBONE CHOIR
Daniel Bachelder, *conductor*

SAXOPHONE QUARTETS
DB Long, *director*

BYU Trombone Choir	
War March of the Priests from *Athalie* (Act IV)	Felix Mendelssohn-Hansen (1809-1847)
Fünf Lieder, op. 41	Johannes Brahms-Kimball (1833-1897)
Ich Schwing mein Horn ins Jammertal	
Freiwillige her!	
Geleit	
Marschieren	
Gebt acht!	
Minor Excursion	Jack Gale
Damnation of Faust	Hector Berlioz-Ostrandes
Drinking Song	(1803-1869)
Universtiy Band	
Fanfare and Flourishes	James Curnow
Amazing Grace	Frank Ticheli
First Suite in E-flat for Military Band	Gustav Holst-Matthews
1. Chaconne	(1874-1935)
2. Intermezzo	
3. March	
When the Stars Began to Fall	Fred J. Allen
My Lord, What a Mourning	
The Free Lance March	John Philip Sousa-Revelli
Saxophone Quartets	
Weekend Marathon (To Boldly Go...)	Bret Pimentel (b. 1979)
Caravane	Robert Clérisse
River Music	Lawrence Moss (b. 1927)

Jeff Cunningham, *soprano saxophone*
Tommy White, *alto saxophone*
Candi Cannon, *tenor saxophone*
Bret Pimentel, *baritone saxophone*

Introduction & Scherzo	Robert Clérisse
Quartet in G Minor	Claude Debussy-Nelson (1862-1918)
Easy Winners	Scott Joplin-Jones

Eric Morgensen, *soprano saxophone*
Michael Tobian, *alto saxophone*
Philip Nelson, *tenor saxophone*
Conrad Allen, *baritone saxophone*

BYU Trombone Choir
Ryan Williams
Alisha Ard
Jamie Adams
Jordan Jacobson
Jarom Webster
Michael Bennett
Jeremy Brewer
Jason Fults
Nathan McGary
Aaron Anderson
Joe Hansen
Brent Arnold
Spencer Finch
Adam Bevan
Michelle Flowers
Benjamin Hunter
Samuel Broderick
Jacob D. Pruett
Jonathan W. Dukes
Richard Stacey
John-David McElderry
C. Tyler Kay

University Band
Flutes:
Emem Akpan
Emily Andersen
Kadie Calder
Stephanie Davis
Rachel Deere
Rachelle Hart
Laura Hartley
Candice Horsely
Maren Jensen
Denise Keisel
Carly Kenney
Krystal Luke
Sannali Matheson
Renee McKeen
Hailey Merritt
Tiffany Meyer
Robin Montgomery
Sara Moulton
Holly Mueller
Rachel Murawski
Melinda Murdock
Laurie Paul
Kerry Pearson
Phillip Porter
Christine Pratt
Talia Richards
Teresa Richards
Lorelie Sander
Jennifer Schachterle
Sarah Schmid
Alicia Taylor
Rachel Taylor
Anastasia Theodosis
Sara Thornbrue
Mindy Turner
Adam Washburn
Oboes
Theresa Brunner
Susanna Despain
Crystal Hurst
Lauren Kamber
Clarinets
Jermie Arnold
Karla Baer
Lyndy Bartlett
Katrina Callen
Shanell Chezik
Carrie Crowley
Julie Cunningham
Jessica Empey
Peter Enyeart
Jana Goodwin
Mechel Green
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Marenda Hansen
Trent Halterman
Adam Harris
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Kaijsa Neilson
Michelle Newbold
Anna Peace
Carol Peterson
Jenny Rencher
Jennelle Roberts
Julie Rogers
Jana Shepherd
Aimee Wahle
Brooke Warner
Emily Wilbur
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Genie Ash
Lindsey Hayes
Charity Merrill
Jill Skinner
ContraBass Clarinet
Taina Matheson
Alto Saxes
Rachael Burr
Michael Evans
Troy Ferguson
Annie Parker
Melissa Richards
Sarah Stout
Anthony Strike
Sean David Taylor
Richard Tolbert
Brandon Woodbury
Tenor Saxes
Melanie Brown
Jordan Gardner
Brett Henry
Sara Laidlaw
Michael McNiven
Jacky Patterson
Bari Saxes
Lissa Camacho
Dan Cavan
Sariah Ong
Cynthia Streeter
Trumpets
Brent Carlton
Mike Diehl
Jeffrey Hodges
Lindsey Lichfield
Brynne Meyers
Chrissy Miller
Eric Morgan
Lisa Moses
Katy Neale
Ashley Nielson
Danae Romrell
Andrew Tegeder
Tenille Tingey
Emily Sanford
Stephanie Weight
Virginia Whiting
French Horns
Stefani Carlton
Naomi Feldman
Rachel Fredrickson
Amanda Hildreth
Brian Lofgran
Rod Lambourne
David Pardoe
Andrew Poulsen
Scott Schachterle
Brandon Stanford
Chad Stewart
Jason Stratford
Jessica Teeples
Debra Turner
Trombones
D. Kevin Bailey Jr.
Heidi Cahoon
Gretchen Carr
Casey Deccio
David Glassett
Daren Harris
Benjamin Hunter
Grant McAllister
Jeffrey Snyder
Trish Tolley
Euphonium
Kalana Berry
Brian Blumer
Chad Jenks Bond
Chad Hill
Benjamin Johnson
Reija Matheson
Lance Miller
Stormi Winscot
Tubas
Ben Bolin
Katie Diehl
Andrew Edmondson
Burke Jorgensen
Seth Mckinney
David Wideman
Percussionist
Tiffany Atwell
Janet Crapo
Jessica Graham
Catherine McLaughlin
Eliza Porter
John Ricks
Heather Tiffany
Jennifer Thurston

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, March 24, 2001 - 9:00 P.M.
Madsen Recital Hall

JUNIOR RECITAL

Sarah Fawcett, ***soprano***

Student of
Lawrence Vincent

Suzanne Wootton, ***soprano***

Student of
Clayne Robison

Assisted by
Larry Blackburn, ***piano***

Required for the degree Bachelor of Music with a Major in Performance

Program

Ah, mai non cessate	Stefano Donaudy (1879-1925)
Sebben, crudele	Antonio Caldara (1670-1736)

Sarah Fawcett

Se tu m'ami	Giovanni Pergolesi (1710-1736)
Caro mio ben	Giuseppe Giordani (1753-1806)
Dank, sei dir, Herr	George Friderick Handel (1685-1759)
Zueignung	Richard Strauss (1864-1949)

Suzanne Wootton

Ständchen	Franz Schubert
	(1797-1828)
Allerseelen	Richard Strauss
Das Viljalied, from *Die lustige Witwe*	Franz Lehár
	(1870-1948)

Sarah Fawcett

Ouvre ton coeur	Georges Bizet
	(1838-1875)
Si mes vers	Reynaldo Hahn
	(1875-1947)

Suzanne Wootton

Beau soir	Claude Debussy
	(1862-1918)
Psyché	Émile Paladilhe
	(1844-1926)
Everywhere I Look	Molly Carew
Water Parted From the Sea	Thomas Arne
	(1710-1778)

Sarah Fawcett

April Elegy	John Duke
Song Making	(1899-1984)
I Can't Be Talkin' of Love	

Suzanne Wootton

Alleluia, from *Exultante, jubilate*	W.A. Mozart
	(1756-1791)

Sarah Fawcett

O Divine Redeemer	Charles Gounod
	(1818-1893)

Suzanne Wootton

Pie Jesu, from *Requiem*	Andrew Lloyd Webber
	(b. 1948)

Sarah Fawcett & Suzanne Wootton

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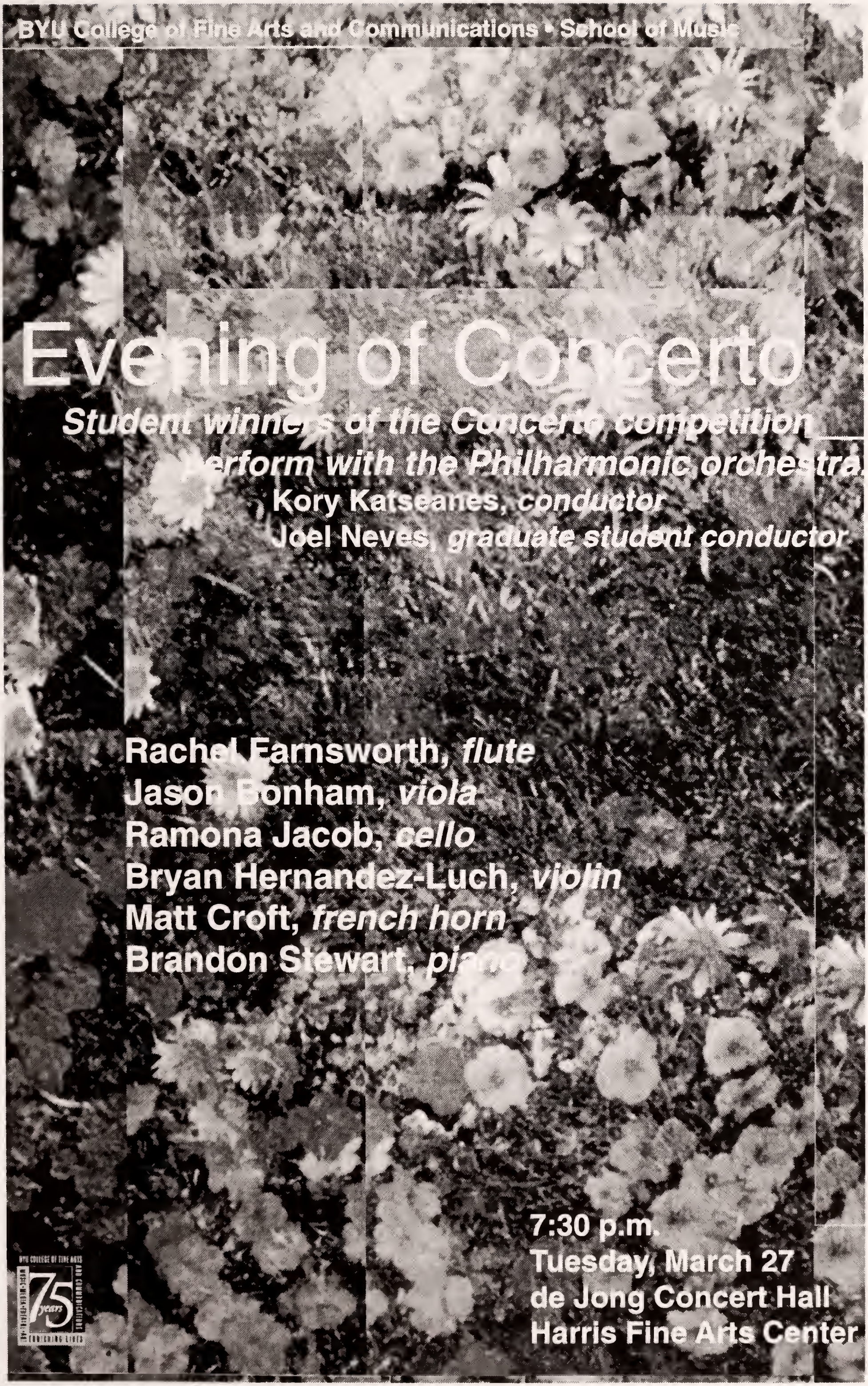
BYU College of Fine Arts and Communications • School of Music



Evening of Concerto

Student winners of the Concerto competition perform with the Philharmonic orchestra

Kory Katseanes, *conductor*
Joel Neves, *graduate student conductor*

Rachel Farnsworth, *flute*
Jason Bonham, *viola*
Ramona Jacob, *cello*
Bryan Hernandez-Luch, *violin*
Matt Croft, *french horn*
Brandon Stewart, *piano*

7:30 p.m.
Tuesday, March 27
de Jong Concert Hall
Harris Fine Arts Center

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The Odd Couple (Jan. 5–Feb. 12), Forever Plaid (Feb. 16–Mar. 26)
Dairy of Anne Frank (Mar. 30–May 7), The Sound of Music (June 1–July 9),
Hope Springs Eternal (July 13–Aug. 20), The Music Man (Aug. 24–Oct. 1),

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The School of Music

Welcome to tonight's musical production. We are sure that you will have an enjoyable musical experience, one that will enlighten your understanding and strengthen your spirit.

Accredited by the National Association of Schools of Music, the School of Music at Brigham Young University has nearly 800 majors enrolled in its undergraduate and graduate programs. With a full-time faculty of 51 plus additional part-time associates, the school offers programs leading to the B.A., B.F.A., B.M., M.A., and M.M. Among the university's 11 colleges, three professional schools, and four areas of study is the College of Fine Arts and Communications, comprising the School of Music and the Departments of Communications, Theatre and Media Arts, and Visual Arts.

The School of Music respects and celebrates the historic position of music at the heart of a liberal education and the gospel. From ancient times, music has proven its power to enlighten the understanding, strengthen the spirit, and shape character.

Our mission as the School of Music at Brigham Young University is to assist individuals in their quest for perfection and eternal life and in their desire to use the power of music to civilize and invigorate society. As faculty, administrators, and staff, we seek to provide a period of intense learning that will enable students to think clearly about diverse kinds of music and to create, perform, and teach music well.

In the School of Music the student learns self-discipline through rigorous practice in pursuit of accurate and passionate performance. The student also learns cooperation and mutual sensitivity through ensemble work. In the study of music theory and history, the student comes to hear and appreciate the grammar and syntax of various musical languages, to distinguish nuances of style, and to grasp the ways in which styles intertwine with ideas.

Student learn in a variety of situations: private lessons, small seminars, multi-media labs, and large lectures. And they learn through a holistic approach that embraces academic rigor, intuitive insight, physical grace, and spiritual eloquence.

During their time of study in the School of Music, students will have been spiritually strengthened and intellectually enlarged. They will have been given opportunity to develop their ability--using good judgement and common sense--to make right choices leading to a life filled with learning and service.

Thank you for being in attendance. Your support of our programs is greatly appreciated.

David M. Randall, Director
Brigham Young University
School of Music

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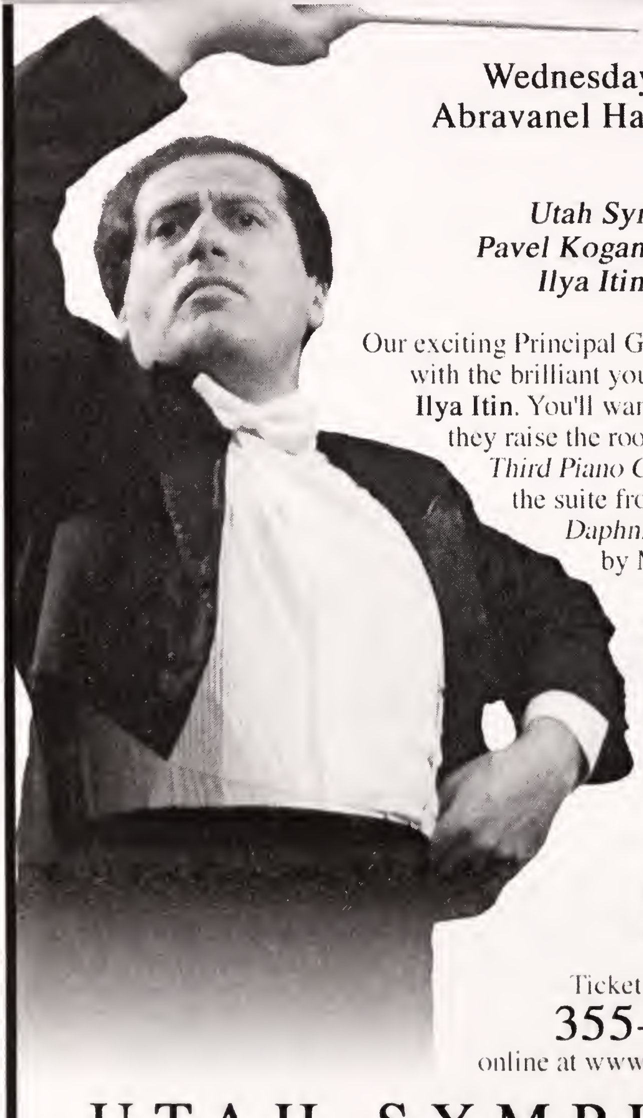

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Ilya Itin, piano

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The Orchestra Program at BYU

The orchestral program at BYU is the most extensive program at any University in the Intermountain West with over 350 students playing in five orchestras: the Philharmonic, Chamber Orchestra, Symphony Orchestra, University Orchestra, and University Strings. Each orchestra has a unique function within the School of Music.

The Philharmonic Orchestra, the premier orchestra in the School of Music, is made up of music majors, both undergraduate and graduate students. Their mission is to perform the greatest masterpiece of the large symphonic literature. This 98 member ensemble performs from 10 to 14 concerts each year, and tours the state and inside the United States to showcase the orchestral excellence at BYU. This year the orchestra will tour Utah, Nevada, and Southern California. Previous tours have included:

1996-97	Idaho, Oregon, Washington
1994-95	Utah, Arizona
1993-94	Southern States
1992-93	Southern California
1990-91	Colorado
1989-90	New Mexico, Texas
1998-89	Northern California
1987-88	Arizona, Montana, Wyoming, Washington, British Columbia

The Chamber Orchestra is made up of the finest musicians in the Philharmonic, chosen through audition, to comprise this elite ensemble in it's special mission. This orchestra represents BYU and its School Music through international tours every other year. The groups consists of approximately 47 musicians, and has performed throughout the U.S., Europe, and China. It is one of the most widely-traveled university orchestras in the nation. The orchestra has earned the "Highest Recommendation" rating, the highest offered by the National Endowment for the Arts. In May, 2000, the orchestra toured Russia, performing in five cities including Saratov, Rostov, Samara, Volgograd, and Moscow, for more than 3,000 people. The orchestra was invited to perform in May 1998 for audiences in eastern Europe, including the Czech and Slovak Republics, Hungary, Ukraine, and several cities in Poland. It was the first time that the group performed in these countries. During the 1996 season the orchestra made a successful first-time tour of the Middle East, touring major cities in Egypt, Israel, and Jordan.

The Symphony Orchestra is the preparatory orchestra in the School of Music, and is conducted by Dr. Bryce Rytting. Playing approximately two concerts each semester devoted to symphonic literature, the 85-member symphony also shared the responsibilities of collaborating with the ensemble concerts presented in the School, as well as performing regularly with opera and musical production. With concert repertoire chosen from every period, an emphasis is given on the classical period which provides the foundation of all symphonic playing.

The University Orchestra

Open to anyone enrolled in the University, this popular orchestra fills a great role in providing a continued orchestral experience for those students who have chosen degrees other than music, but who yearn to keep their love of music alive. The consistent popularity of this orchestra attests to the fun to be had in playing with friends and fellow student musicians in a more relaxed evening

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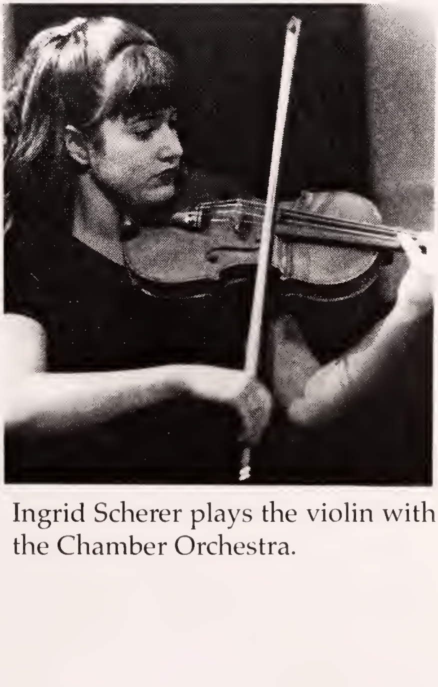
Orchestral Program at BYU, cont.

environment. Their concert schedule, of one concert per semester, is geared toward the class schedules of the non-music major.

The University Strings is a chamber-sized string orchestra of around 40 players, the University String orchestra provides any university string player the opportunity to enjoy the rich variety of music written for a string orchestra. Repertoire from all periods, with a slight emphasis on Baroque concerto grossi, is prepared in this evening class, with one concert per semester. Ensemble concerts presented in the School, as well as performing regularly with opera and musical production. With concert repertoire chosen from every period, an emphasis is given on the classical period which provides the foundation of all symphonic playing.

The University Orchestra is open to anyone enrolled in the University. This popular orchestra fills a great role in providing a continued orchestral experience for those students who have chosen degrees other than music, but who yearn to keep their love of music alive. The consistent popularity of this orchestra attests to the fun to be had in playing with friends and fellow student musicians in a more relaxed evening environment. Their concert schedule, of one concert per semester, is geared toward the class schedules of the non-music major.

As a chamber-sized string orchestra of around 40 players, **the University Strings** provides any university string player the opportunity to enjoy the rich variety of music written for a string orchestra. Repertoire from all periods, with a slight emphasis on Baroque concerto grossi, is prepared in this evening class, with one concert per semester.



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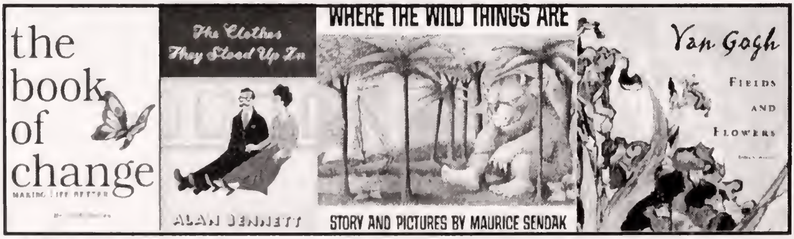
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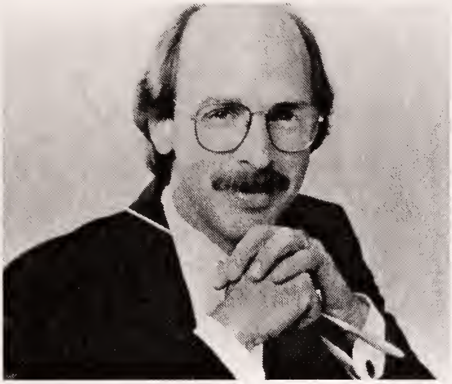
About the Director



Kory Katseanes, conductor and violinist, joined the Utah Symphony in 1975 as a violinist, and was appointed assistant conductor of the Symphony in 1987. Starting in 1999, Katseanes became Director of Orchestras at Brigham Young University, while maintaining his title as assistant conductor of the Utah Symphony. He received bachelor's and master's degrees from the University of Utah, and an associate degree from Ricks College. He also studied conducting with the distinguished conductor, Josef Rosenstock.

Katseanes appears with the Utah Symphony on it's Entertainment, Youth, Family, and Summer Pops Series. He is also regularly featured at Abravanel Hall, Deer Valley, and Snowbird, as well as around Utah and in surrounding states in special performances and on tour. He has appeared with guest artists such as the King's Singers, Marvin Hamlisch, The Chieftans, Nancy Griffith, Art Garfunkel, Kathy Mattea, Rosemary Clooney, Ray Charles, Maureen McGovern, Chet Atkins, Michael Martin Murphy, Crystal Gayle, Riders in the Sky, The Manhattan Rhythm Fountain, Roger Miller, The Kingston Trio, Sandy Duncan, The Children's Group, Flash Cadillac, Magic Circle Mime, and The Stars of Broadway. In addition, he plays a significant role in the education programs of the Utah Symphony, programming and conducting a major portion of the concerts the orchestra performs in Utah's schools.

For several years he was the music director of the Utah Virtuosi, a professional chamber orchestra in Salt Lake City. He also performed in many acclaimed concerts around Utah with guest artists Joann Ottley, Reid Nibley, Andres Cardenes, and the Jenson Woodbury Duo. He has conducted performances with renowned dance companies such as Rudolph Nureyev and Friends, Repertory Dance Theater, and the Twin Cities Ballet. Katseanes has been on the faculties of Illinois Wesleyan University, Ricks College, and the Violin Making School of America; has also teaches private violin lessons and coaches chamber music in his home.

As Director of Orchestras at BYU he oversees the orchestral program that accommodates the nearly 350 students enrolled in University orchestras, and directs the graduate orchestral conducting program. He conducts the BYU Philharmonic, the BYU School of Music's premier symphony orchestra, and the BYU Chamber Orchestra, which represents the university in its regularly scheduled tours around the world.

Professor Katseanes is the Division Coordinator for the string area as well, working with the talented and illustrious string faculty to oversee the activities of the nearly 100 string majors enrolled in the School of Music.

He and his wife Carolyn are the parents of four children and one grandchild.

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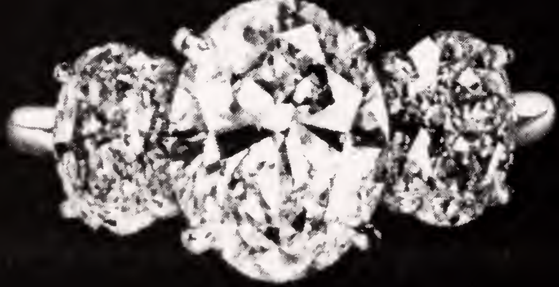

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Program

Concerto for Flute and Orchestra, 1st mvt.
Carl Nielsen
(1865-1931)
Allegro moderato
Rachel Farnsworth, *flute*

Viola concerto, Op. posth., 1st mvt.
Bela Bartok
(1881-1945)
Allegro moderato
Jason Bonham, *viola*

Concerto for Violincello and Orchestra, Op. 107, 1st mvt.
Dmitri Shostakovich
(1906-1975)
Allegretto
Ramona Jacob, *cello*

Intermission

Concerto for Violin and Orchestra, Op. 14, 1st mvt.
Samuel Barber
(1910-1981)
Allegro
Bryan Hernandez-Luch, *violin*

Concerto for French Horn and Orchestra, 3rd mvt.
Gordon Jacob
(1895-1984)
Allegro con Spirito, quasi Presto
Matt Croft, *french horn*

Concerto for Piano, no. 2 in C Minor, op. 18, 3rd mvt.
Sergei Rachmaninoff
(1873-1943)

Brandon Stewart, *piano*

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Program Notes

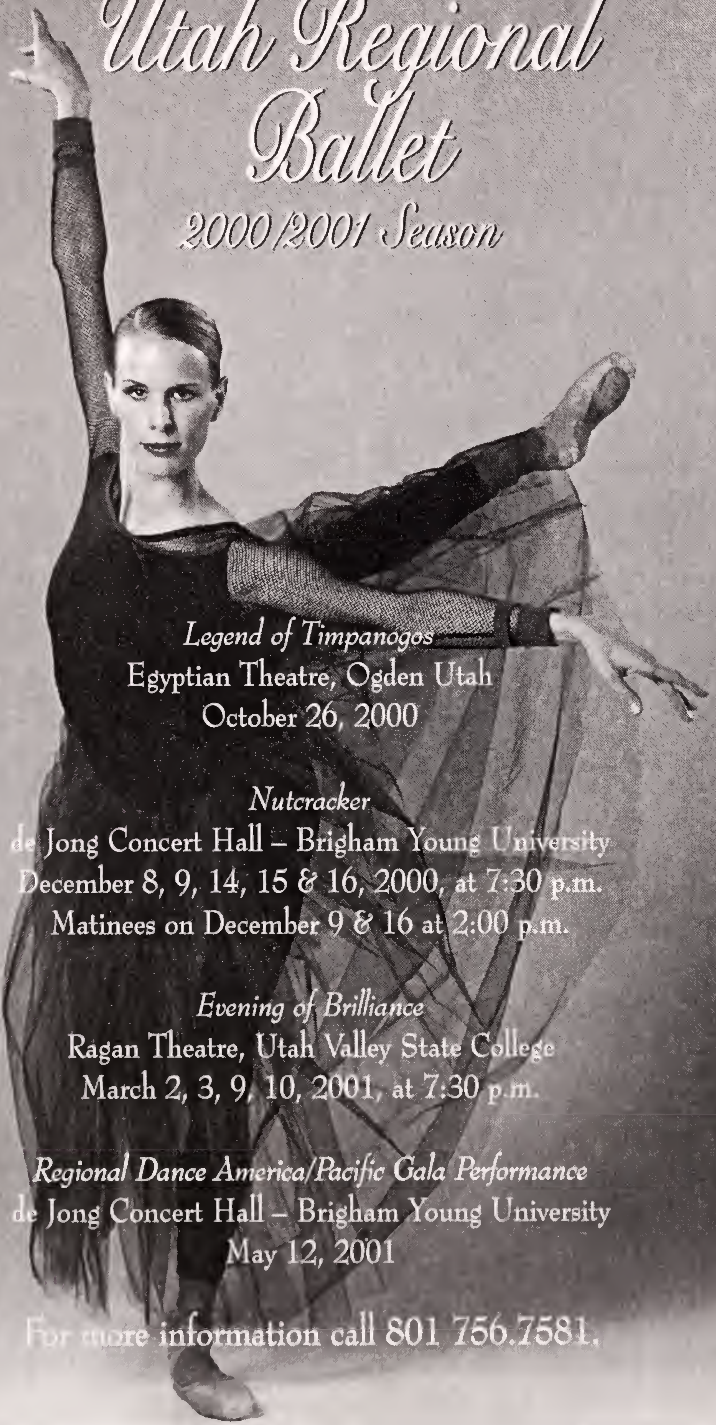
Rachel Farnsworth is a graduate student in flute performance from Orem, Utah. She received a Bachelor's degree in flute performance from BYU in December 1999. She has toured the Eastern United States, Finland, Russia, Estonia, Latvia, and Belarus with the BYU Wind Symphony. She soloed with the Utah Valley Symphony in 1998. She has studied flute with Ralph G. Laycock, Barbara Shpack, Vivian Ellsworth, Elaine Jorgensen, Elizabeth Ruppe, and is currently studying with April Clayton.

Jason Bonham is from Mission Viejo, California. He began studying the violin at age 8 in the elementary school program. While in high school, he switched to the viola and played in many of the youth orchestras where he sat principal chair. In 1994, he was principal chair of the Southern California High School Honor Orchestra. Jason has been a member of the BYU Philharmonic, Chamber Orchestra, and Early Music Ensemble. In 1999 he received the ORCA Scholarship for work done in the Primrose International Viola Archive. His past teachers include Mischa Leftkowitz, Joseph Taylor, Gordon Childs, and David Dalton. He currently studies with Claudine Bigelow at BYU and with Pamela Goldsmith at USC. Jason enjoys spending time with his beautiful wife, Aimee, and his two French Poodles "Don Giovanni" and "Sauscha."

Ramona Jacob, age 19, is the ninth of eleven children of James and LaDawn Jacob of Orem, Utah. She began her musical studies with Monica Call and later with Evelyn Elsing at the University of Maryland. In 1997, she won second place in the Utah ASTA and State Fair Solo Competitions, and in 1999 took first place. She has soloed with the Utah Symphony, Utah Valley Symphony, and the Jewish Community Orchestra of Washington D.C. She auditioned and participated in the World Cello Congress III as well as the Idyllwild Arts Summer Program. This summer she will study with Julius Berger of Germany and participate in the Mozarteum Festival in Salzburg, Austria. She currently performs with the Weisshaar Piano Trio, which recently won the State and Western Regional MTNA Chamber Music Competition. She also enjoys speaking languages, playing sports, and teaching music lessons. As a sophomore at BYU in Cello Performance, she currently studies with Julie Zumsteg.

Utah Regional Ballet

2000/2001 Season



Legend of Timpanogos
Egyptian Theatre, Ogden Utah
October 26, 2000

Nutcracker
de Jong Concert Hall – Brigham Young University
December 8, 9, 14, 15 & 16, 2000, at 7:30 p.m.
Matinees on December 9 & 16 at 2:00 p.m.

Evening of Brilliance
Ragan Theatre, Utah Valley State College
March 2, 3, 9, 10, 2001, at 7:30 p.m.

Regional Dance America/Pacific Gala Performance
de Jong Concert Hall – Brigham Young University
May 12, 2001

For more information call 801 756.7581.

Program Notes, cont.

Bryan Hernandez-Luch began his violin studies at the age of six. His teachers have included the late Janet Anderson, Nell Gotkovsky, Ashot Abramyan, and currently Igor and Vessna Gruppman. Bryan made his solo debut with the Utah Symphony Orchestra at the age of 15 in the annual Salute to Youth Concert. He has received the highest honors in the Utah State Fair Music Competition (first place in 1992, 1993, and 1994), the Utah Symphony Youth Guild Competition, and the Spokane Allied Arts Festival. From an early age, Bryan has enjoyed music composition and has won national awards in the PTA Reflections Contest. As a highlight in his music composition, the original piece *Sky Tides* was featured in a Hansen Planetarium laser show. Aside from music, his interests include tennis, skiing, poetry and Boggle. Bryan is currently the concert master of the BYU Philharmonic Orchestra and first violinist of the Fiorini String Quartet. He performs on a 1925 modern-Italian instrument made by Giuseppe Fiorini bestowed upon him by his late grandmother, Phyllis Luch, for whom tonight's performance is dedicated.

Matt Croft began playing horn 17 years ago. His teachers include Jeffrey Kirschen and Shelley Showers of the Philadelphia Orchestra and Llew-Humphreys and Sue Hudson of the Utah Symphony. He will graduate in August in Horn Performance after studying with BYU's Lawrence Lowe. Matt will be continuing his education at the San Francisco Conservatory of Music this fall. He is a 2-time semi-finalist in the American Horn Competition, and has won 3rd prize twice in the Gordon Parks Memorial Concerto Competition. In his free time, he enjoys volleyball and yoga. His wife, Mandy, will also graduate in August.

Brandon Stewart is from Southern California, and is a freshman at BYU. He currently studies piano with Dr. Irene Peery-Fox of Provo, Utah. From the age of eight until eighteen, he studied with Susan Bana of Orange, California. Brandon is a winner of several Piano Competitions. He was the winner of the International Young Artist Peninsula Festival and Competitions, the International Young Artist Guild winner of the state of California, and is currently on a five year performing contract with the Music Teacher's Association of California. He was also a finalist and a semi-finalist in the Gina Bachauer Young Artist International Piano Competition in Salt Lake city. He won first place as well as the Grand Prize in the Cypress College Piano Competition and first place in many other California State piano competitions. Brandon is also a vocalist, and enjoys skiing and competitive swimming. He looks forward to serving a mission in Columbia, South Carolina for the LDS church this June.

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1st Violins

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Rachael Williams
Dallin Creswell
Heather Rust
Amanda Talbot
Beth Benne
Emily Price
Lindsay Johansen
Melissa Price
Dallin Hansen
Lexye Lund
Marilyn Bassett
Brigham Dastrup
Jamilyn Herrod
Rebecca Forstner
Ben Chan
Kelly Roper

2nd Violins

Jeremy Starr
Valora Allen
Cami Jackson
Suzanne Luscher
Liz Samuelson
Gillian Campbell
Mary B. Swainhart
Rachel Skousen
Alice Ashton
Sara Adams
Burke Sorensen
Tamra Rhodes
Kira Kapp
TammaLynn Noyes
Mary K. Ammott
Julie Dalton

Viola

Michelle Petit
Melissa Stoker
James Rhodes
Randen Heywood
Amber Wily
Amanda Oaks
Carma Martino
Tyler Hokansen
Andrew Snow
Jennifer Loucks

Cello

Megan Boyle
Desiree Brooks
Jill Karren
Sam Inoye
Jackson Berry
Sterling Oaks
Katie Miller
Darin Rhodes
Randy Slade
Harmony Higgs

Bass

Denson Angulo
Stacy Francom
Regan Brough
Blaire Mattson
Mareena Smith

Harp

Cathy Knowles
Shelly Jones

Piano

Rachel Skousen

Flute

Patricia King
Jennifer Mordock

Oboe

Melanie Carter
Heather Fraley
Mandy Croft

Clarinet

Erica Egli
Laura Campbell
Emily Duke

Bassoon

Liz Mason
Melissa Bitter
Jennifer Kunz

Horns

Claire Grover
Lauralee Otis
Alisha Nicholls
Lucy Hall
Renée Wilson

Trumpet

Nathan Botts
Andy Allphin
Dan Thrower

Trombone

Ryan Williams
Ben Shawcroft
Tyler Kay

Tuba

Joe Jensen

Percussion

Kevin Meyer
Marc DeLuca
Jayme Wagner
Steve Clayton

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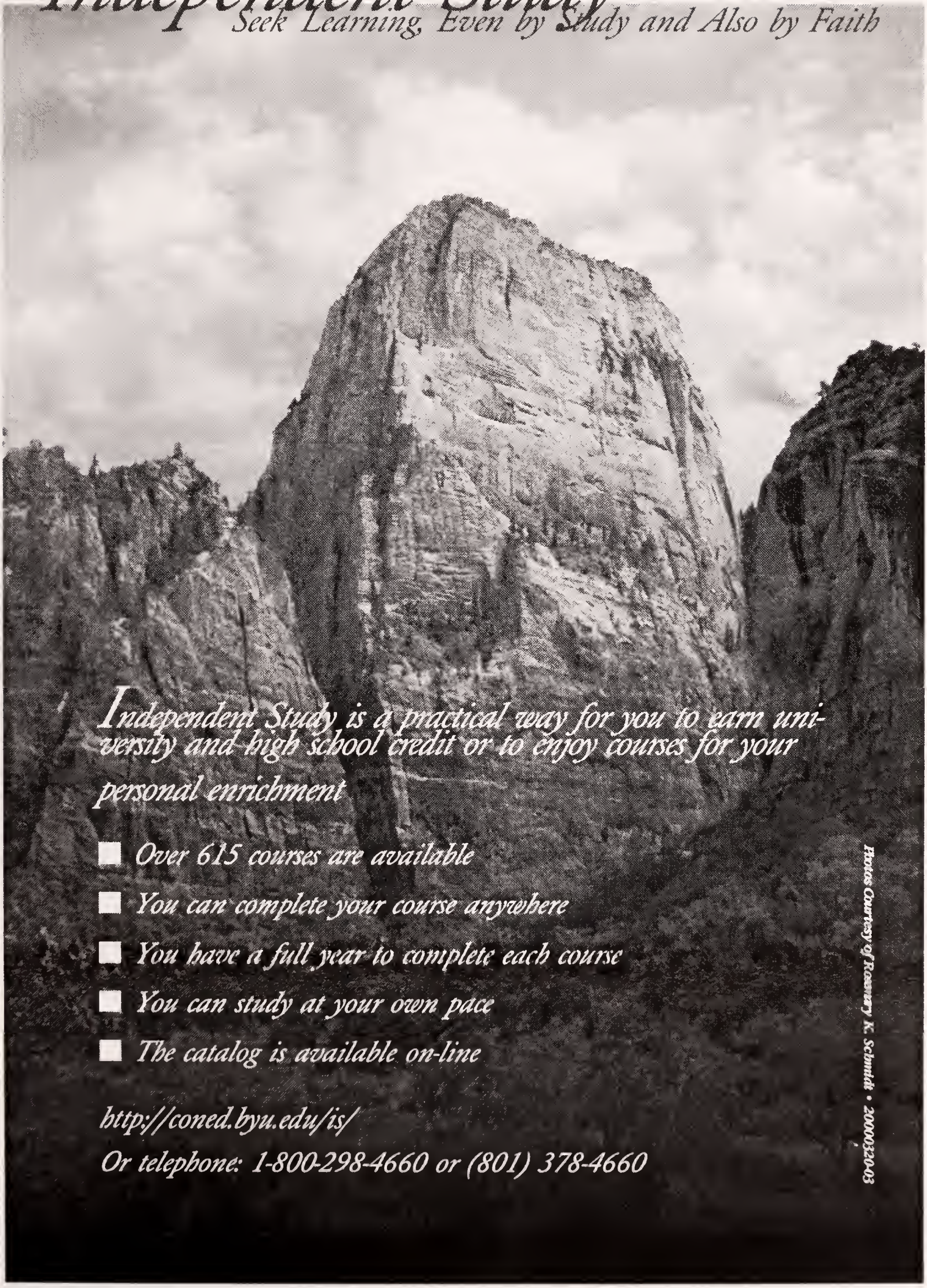

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Wednesday, March 28, 2001 - 7:30 P.M.
de Jong Concert Hall

WOLFGANG AMADEUS MOZART, 27 JANUARY 1756–5 DECEMBER 1791

Wolfgang Amadeus Mozart's music is considered to be the embodiment of the eighteenth-century Classical style. His compositions included all forms of music from massive choral works and opera to chamber music, symphonies and church music. Much of Mozart's sacred choral music was composed between the years 1766 and 1781 while he was employed by the Archbishop of Salzburg. It was during the last years of his life in Vienna that Mozart composed three notable choral works, the Mass in C minor, K. 427, Ave verum corpus, K. 618, and the Requiem, K. 626.

The story surrounding the writing of the Requiem has long been subject to debate and speculation. What is known begins in July 1791, when Mozart received a "mysterious" visitor. This "gray messenger," as Mozart described him, was a servant of Count Walsegg-Stuppach, who offered the composer a commission to write a Requiem. It is believed that the Count desired secrecy because he intended to perform the work in memory of his wife and to pass it off as his own composition. In need of funds, Mozart accepted the offer and the cloak of secrecy that surrounded the dealings.

The Requiem was composed over the next several months, interrupted by failing health and the necessary completion of other commissions, as well as the first performance of the opera, *The Magic Flute*. Shortly before his death on 5 December 1791, family friends gathered to sing through some of the vocal parts of the unfinished Requiem, with Mozart, himself, participating.

Following Mozart's death and eager to collect on the remainder of the commission, Constanze, Mozart's widow, approached Joseph von Eybler to complete the work. He undertook the task of orchestrating Mozart's drafts but gave up when it became necessary to compose new music which must equal that of Mozart's. Eventually, Franz Xaver Süssmayr, a friend and pupil of Mozart's, took on the responsibility of finishing the work. Having sat at Mozart's side for many months, he probably knew his composing style better than anyone. Even his handwriting was so similar to his teacher's that the manuscript notation could not be distinguished. Whatever part of the Requiem Süssmayr completed, he created a work far greater that any he could have composed on his own.

The Requiem is set for four soloists, four-voice choir, and orchestra consisting of two basset horns, (a type of tenor clarinet) replaced for this performance by clarinets, two bassoons, two trumpets, three trombones, timpani, strings, and organ with continuo. The absence of the high wind instruments (flute and oboe) give the piece a dark and melancholy color, somber yet beautiful, rising to heights of power and drama and the grace of Wolfgang Amadeus Mozart.

Program

REQUIEM, K.626 Wolfgang Amadeus Mozart

(1756-1791)

I. Introitus: Requiem

Requiem aeternam dona eis, Domine,	Grant them eternal rest, O Lord,
et lux perpetua luceat eis.	and may perpetual light shine on them.
Te decet hymnus, Deus, in Sion,	Thou, O God, art praised in Sion,
et tibi reddetur votum in Jerusalem.	and unto Thee shall the vow
Exaudi orationem meam,	be performed in Jerusalem.
ad te omnis caro veniet.	Hear my prayer, unto Thee shall all flesh come.

II. Kyrie

Kyrie eleison.	Lord have mercy upon us.
Christe eleison.	Christ have mercy upon us.
Kyrie eleison.	Lord have mercy upon us.

III. Dies irae

Dies irae, dies illa	Day of wrath, that day
Solvet saeclum in favilla,	Will dissolve the earth in ashes
Teste David cum Sibylla.	As David and the Sibyl bear witness.
Quantus tremor est futurus	What dread there will be
Quando judex est venturus	When the Judge shall come
Cuncta stricte discussurus.	To judge all things strictly.

IV. Tuba mirum

Tuba mirum spargens sonum	A trumpet, spreading a wondrous sound
Per sepulcra regionum	Through the graves of all lands,
Coget omnes ante thronum.	Will drive mankind before the throne.
Mors stupebit et natura	Death and Nature shall be astonished
Cum resurget creatura	When all creation rises again
Judicanti responsura.	To answer to the Judge.
Liber scriptus proferetur	A book, written in, will be brought forth
In quo totum continetur,	In which is contained everything that is
Unde mundus judicetur.	Out of which the world shall be judged.
Judex ergo cum sedebit	When therefore the Judge takes His seat
Quidquid latet apparebit,	Whatever is hidden will reveal itself.
Nil inultum remanebit.	Nothing will remain unavenged.
Quid sum miser tunc dicturus,	What then shall I say, wretch that I am
Quem patronum rogaturus,	What advocate entreat to speak for me,
Cum vix justus sit securus?	When even the righteous may hardly be secure?

V. Rex tremendae

Rex tremendae majestatis,	King of awful majesty,
Qui salvandos salvas gratis,	Who freely savest the redeemed,
Salve me, fons pietatis.	Save me, O fount of goodness.

VI. Recordare

Recordare, Jesu pie,	Remember, blessed Jesus,
Quod sum causa tuae viae,	That I am the cause of Thy pilgrimage,
Ne me perdas illa die.	Do not forsake me on that day.
Quaerens me sedisti lassus,	Seeking me Thou didst sit down weary,
Redemisti crucem passus,	Thou didst redeem me, suffering death on the cross.
Tantus labor non sit cassus	Let not such toil be in vain.

Juste judex ultionis	Just the avenging judge,
Donum fac remissionis	Grant remission
Ante diem rationis.	Before the day of reckoning.
Ingemisco tamquam reus,	I groan like a guilty man.
Culpa rubet vultus meus,	Guilt reddens my face.
Supplicanti parce, Deus.	Spare a suppliant, O God.
Qui Mariam absolvisti	Thou who didst absolve Mary Magdalene
Et latronem exaudisti,	And didst hearken to the thief,
Mihi quoque spem dedisti.	To me also hast Thou given hope.
Preces meae non sunt dignae,	My prayers are not worthy,
Sed tu bonus fac benigne,	But Thou in Thy merciful goodness grant
Ne perenni cremer igne.	That I burn not in everlasting fire.
Inter oves locum praesta,	Place me among Thy sheep
Et ab haedis me sequestra,	And separate me from the goats,
Statuens in parte dextra.	Setting me on Thy right hand.

VII. Confutatis

Confutatis maledictis	When the accursed have been confounded
Flammis acribus addictis,	And given over to the bitter flames,
Voca me cum benedictis.	Call me with the blessed.
Oro supplex et acclinis,	I pray in supplication on my knees.
Cor contritum quasi cinis,	My heart contrite as the dust,
Gere curam mei finis.	Safeguard my fate.

VIII. Lacrimosa

Lacrimosa dies illa	Mournful that day
Qua resurget ex favilla	When from the dust shall rise
Judicandus homo reus.	Guilty man to be judged.
Huic ergo parce, Deus,	Therefore spare him, O God.
Pie Jesu Domine,	Merciful Jesus, Lord
Dona eis requiem.	Grant them rest.

IX. Offertorium: Domine Jesu

Domine, Jesu Christe, Rex gloriae,	Lord Jesus Christ, King of glory,
libera animas omnium fidelium	deliver the souls of all the faithful
defunctorum de poenis inferni,	departed from the pains of hell
et de profundo lacu:	and from the bottomless pit.
libera eas de ore leonis,	Deliver them from the lion's mouth.
ne absorbeat eas tartarus,	Neither let them fall into darkness
ne cadant in obscurum,	nor the black abyss swallow them up.
sed signifer sanctus Michael	And let St. Michael, Thy standard-bearer
retraesentet eas in lucem sanctam,	lead them into the holy light
quam olim Abrahae promisisti	which once Thou didst promise
et semini ejus.	to Abraham and his seed.

X. Offertorium: Hostias

Hostias et preces, tibi, Domine,	We offer unto Thee this sacrifice
laudis offerimus;	of prayer and praise.
tu suscipe pro animabus illis,	Receive it for those souls
quarum hodie memoriam facimus:	whom today we commemorate.
fac eas, Domine,	Allow them, O Lord,
de morte transire ad vitam,	to cross from death into the life
quam olim Abrahae promisisti	which once Thou didst promise
et semini ejus.	to Abraham and his seed.

XI. Sanctus

Sanctus, Sanctus, Sanctus,	Holy, holy, holy,
Dominus Deus Sabaoth!	Lord God of Sabaoth!
Pleni sunt coeli et terra gloria tua.	Heaven and earth are full of Thy glory.
Osanna in excelsis.	Hosanna in the highest.

XII. Benedictus

Benedictus qui venit in nomine Domini.	Blessed is He who cometh in the name of the Lord.
Osanna in excelsis.	Hosanna in the highest.

XIII. Agnus Dei

Agnus Dei, qui tollis peccata mundi,	Lamb of God, who takest away the sins of the world,
dona eis requiem.	grant them rest.
Agnus Dei, qui toll is peccata mundi,	Lamb of God, who takest away the sins of the world,
dona eis requiem sempiternam.	grant them everlasting rest.

XIV. Communio: Lux aeterna

Lux aeterna luceat eis, Domine,	May eternal light shine on them, O Lord
cum sanctis tuis in aeternum,	with Thy saints for ever,
quia pius es.	because Thou art merciful.
Requiem aeternam dona eis, Domine,	Grant the dead eternal rest, O Lord,
et lux perpetua luceat eis,	and may perpetual light shine on them.
cum santis tuis in aeternum,	with Thy saints for ever,
quia pius es.	because Thou art merciful.

TEMPLE SQUARE CHORALE

In response to the call of President Gordon B. Hinckley for the Mormon Tabernacle Choir to "get better and better" the Temple Square Chorale was organized as an in-service program for present Choir members as well as a training situation for applicants to the Choir. The first session of the Temple Square Chorale began in July 1999 with Mack Wilberg as music director and Jerold Ottley, along with his wife, soloist, and renowned teacher, JoAnn Ottley co-directing the training school.

The twelve-week session allows the Chorale the opportunity to focus on major choral works, a luxury not often afforded within the schedule of the Tabernacle Choir. In the past, the Chorale has performed such works as the *St. Matthew Passion* by Bach and *King David* by Arthur Honneger.

The membership of the Temple Square Chorale changes with each new three-month session. With one exception, the women's section of this session of the Chorale comes from current Tabernacle Choir members, while the men's section consists of over 30 potential Tabernacle Choir members and about a dozen current Choir members.

The preparation of new choir members and the further training of present members is continuing to be an effective step in fulfilling President Hinckley's charge.

ORCHESTRA AT TEMPLE SQUARE

Established in the summer of 1999, the Orchestra at Temple Square with Barlow Bradford, Music Director, functions concurrently as a concert orchestra and as a companion volunteer organization to the Mormon Tabernacle Choir and Temple Square Chorale. The orchestra has played on two major recording projects with the Mormon Tabernacle Choir for the Telarc label and has provided the music for various church productions.

During two highly successful seasons, the Orchestra at Temple Square has appeared in critically acclaimed performances of such masterworks as Gustav Mahler's Symphony No. 4, The Firebird by Stravinsky and Symphony No. 9 ("From the New World") by Antonin Dvorák.

Mack Wilberg and Barlow Bradford serve as Associate Directors of the Mormon Tabernacle Choir with Craig Jessop, Music Director, and Mac Christensen as President of the organizations.

SOLOISTS

LINDSAY KILLIAN, a native of Provo, Utah, is one of the five winners of the 2000 Metropolitan Opera National Council auditions. Her performances have been described as "vibrant" (*New York Times*), "breathtaking," and "sincere," and her voice as being "a solid instrument with every aspect in total control" (*Salt Lake Tribune*). She was named Singer of the Year in 1998 by the Brigham Young University voice faculty.

Her most recent operatic roles include Rosalinda in *Die Fledermaus*, sung with the Utah Lyric Opera Society, and Violetta in Brigham Young University's production of *La Traviata*. She has performed professionally in the 1999 Utah Festival Opera season and was featured in the Utah Opera and the Utah Symphony series, "Concert in the Park," during the summer of 2000. Other roles include Dorabella in *Cosi fan Tutte*, Mrs. Ford in *The Merry Wives of Windsor*, Celie in *Signor Deluso*, and the Mother in *Amahl and the Night Visitors*. Recent engagements include Tatiana in Utah Opera's production of *Eugene Onegin*, and soprano soloist in the Cheyenne Symphony performance of Verdi's *Requiem*. She was the soprano soloist in Honneger*s *King David* with the Temple Square Chorale.

Ms. Killian received her Master of Music degree in vocal performance from Brigham Young University in August 2000, where she also obtained a Bachelor of Music degree in oboe performance in 1998. She served a mission for the LDS Church in Rostov, Russia from 1995 to 1997.

LAURA GARFF LEWIS, a native of Utah, holds Bachelor of Music and Master of Fine Arts degrees from the University of Utah. Her rich mezzo voice and dramatic presence have long made her a favorite with Utah audiences.

She performed for several years with the Utah Opera in the "Opera-in-the-Schools" program, as well as a variety of operatic roles. Her principal roles include Suzuki in *Madame Butterfly*, Lola in *Cavalleria Rusticana*, Mrs. Page in *The Merry Wives of Windsor*, the Mother in *Amahl and the Night Visitors*, Siebel in *Faust*, Nicklaus in *The Tales of Hoffmann*, and Hansel in *Hansel and Gretel*. Her performances with the Utah Symphony include the Mahler Resurrection Symphony, the Mozart Requiem, A Concert for Apollo, Act II of Wagner's *Tristan and Isolde*, Prokofiev's *Alexander Nevsky*, An Evening with Rogers and Hammerstein, and The Messiah Sing-In. Ms. Lewis was the mezzo-soprano soloist in the Temple Square Chorale performance of Honneger's *King David*. A member of the Mormon Tabernacle Choir, she has been a featured soloist on broadcasts of *Music and the Spoken Word*.

Ms. Lewis has appeared as a soloist with the Oratorio Society of Utah, Pro Musica, Mormon Youth Symphony and Chorus, Mormon Tabernacle Choir, and the Suisse Romande Radio Choir. She received a special honor performing for Her Majesty, Queen Sirikit of Thailand at the Rattanakosin Bicentennial Celebration of Bangkok.

JOHN MAULDIN, a native of Jerome, Idaho, made his concert stage debut with the Magic Valley Chamber Orchestra and Chorale as the tenor soloist in the Mozart Requiem in the spring of 1989. He has been praised by the *Salt Lake Tribune* for his "polished technique" and his "appealingly light, flexible tenor" voice. He has also been commended for his stage presence and versatility.

Mr. Mauldin received his bachelors degree from Utah State University where he studied with Michael Ballam and David Warner, and received his masters degree from the University of Utah studying with Robert Breault, serving as his assistant for the school's Opera Workshop, and coaching with Paul Dorgan from the Utah Opera Company. He began work on his DMA in performance at Arizona State University in 1998. Equally at home on the musical theater and opera stages, Mr. Mauldin has appeared in the title role of Andrew Lloyd Weber's *Joseph and the Amazing Technicolor Dreamcoat and* in Stephen Sondheim's *Side by Side*, as well as roles in Lehar's *Merry Widow* and Verdi's *La Traviata* and *Rigoletto*. His concert experience includes performances in Handel's Messiah, Schubert's Mass in G, tenor soloist in Bach's St. John's Passion and a performance of Gounod's Messe Solenelle with the Vancouver Symphony.

Mr. Mauldin currently resides in Logan, Utah with his wife, Melodie, and sons, Max and Kole, where he is teaching voice for Utah State University and continuing work on his dissertation.

CLAYTON BRAINERD is an award-winning baritone who has amassed many accolades and successes in the last few seasons singing leading roles with the major orchestras of the world under the baton of conductors including Seiji Ozawa, Zdenek Macal, Jeffery Tate and Jesus Lopez-Cobos. His imposing stage presence and voice have electrified audiences in Europe, North and South America, and Japan.

In 1999, Mr. Brainerd appeared as Wotan in *Walküre* in a Ring Gala with the New Jersey Symphony as part of their Symphonic Ring Series, in *Madama Butterfly* with Seiji Ozawa and the Boston Symphony, a Wagner Gala with the Mississippi Opera, *Damnation of Faust* with Ozawa at the Saito Kinen Festival in Japan, *Fidelio* with the Monterey Symphony and four performances of Beethoven's Symphony No. 9 with the Seattle Symphony. Performances in the year 2000 included *Der Fliegende Holläder* at Knoxville Opera, the Brahms Requiem with Abilene Symphony, Missa Solemnis with the Portland, Maine Symphony and an *Oedipus Rex* with the Montreal Symphony and *Fidelio* with the Vancouver Symphony. Mr. Brainerd appeared in the Temple Square Chorale performance of Bach's St. Matthew Passion in April 2000. In May 2001, Mr. Brainerd will repeat performances with Seiji Ozawa in *Damnation of Faust* at the Paris Opera (Bastille).

Because of his versatility, Mr. Brainerd is also in great demand as a concert artist throughout the world singing a vast repertoire from the Baroque to the Modern.

TEMPLE SQUARE CHORALE, WINTER 2001

Mack Wilberg, *music director*
Bonnie Goodliffe and Linda Margetts, *accompanists*

SOPRANO
Susan Alldredge
Beverly Anderson
Ann Ashton
Lauralee Bailey
Ruby Beeston
Diana Boulter
Kim Cheshire
Susie Clayton
Michelle Cox
Lou Ann Crisler
Wilma Drorbaugh
Suzanne Earl
Bonnie Fisher
Nancy Jensen
Rebecca Nelson
Jenny Pedersen
Dyanne Riley
Julie Sessions
Shannon Shepherd
Andrea Stringham
Carol Williams
Lana Wright
Marybeth Wynder

ALTO
Susie Butler
Sarah Clayton
Amy Dalton
Kristie Engar
Rita Felt
Cecelia Fielding
Debra Gull
Jeni Hall
Sylvia Hunt
Colleen Lee
Anne Martin
Miriam Massey
Debra Moss
Susan Newland
Susan Olson
Margaret Owens
Anne Sweeney
Kathleen Wallace
Carol Lee Weibell

TENOR
Brent Allen
David Allen
Clifford Bentley
Jeff Bigler
Jason Brown
David Bush
Richard Bytendorp
Mark Ethington
Mark Jordan
Barry Lloyd
Darren Major
John Morgan
Bart Olsen
David Palmer
Charles Poll
Scott Poulson
John Sacks
Dale Simper
Kim Steadman
Stephen Stoker
Jeremy Williams

BASS
David Brown
Shane Clark
Ron Crapo
Alan Croshaw
Kent Ethington
Craig Evans
Doug Furness
Blake Hadley
John Lamb
David Linford
Bartly Mathews
Craig McAllister
Steve Neiswender
Jeff Pedersen
Kenneth Plaizier
Tom Porter
Lance Ridges
Jon Rowberry
Fred Schade
Andrew Schow
Robb Smith
Philip Snow

ORCHESTRA AT TEMPLE SQUARE

Barlow Bradford, *music director*

VIOLIN
Meredith Campbell, *concert master*
Elizabeth Palmer, *principal*
Marilyn Anderson
Alice Ashton
Kiersten Blanchard
Leslie Henrie
Kathy Ludlow
DeDee Madsen
Stephanie Mecham
Tammy Parry
Everett Petersen
Ingrid Roberts
Alison Unsworth
Ellen Van Dam

VIOLA
Janene Burton, *principal*
Kathleen Anderson
Carol Giles
Dianna Rhodes

CELLO
Andrew Moore, *principal*
Monika R.-Bowman
Boyd Walsh

BASS
Phillip Lowry, *principal*
Dan Lee

CLARINET
William Holman
Laura Campbell

BASSOON
Heather Streuber
Brian Hicks

TRUMPET
Alan Sedgley
Kevin Hilman

TROMBONE
Mark Ammons
Ryan Williams
Tyler Kay

TIMPANI
Trent Christensen

ORGAN
Bonnie Goodliffe
Linda Margetts

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Symphonic Band

Thursday, March 29, 2001 - 7:30 p.m.
de Jong Concert Hall

Program

Bojarenes inntogsmarsj Op. 17	Johan Halvorsen—Fennell
(*Trans. Entry March of the Boyars)*	(1864-1935)
Tempered Steel	Charles Rochester Young
Resting in the Peace of His Hands	John Gibson
Four Scottish Dances	Malcolm Arnold—Paynter
I	(b. 1921)
II	
III	
IV	

Intermission

Easter Monday on the White House Lawn	John Phillips Sousa
	(1854-1932)
Visuvius	Frank Ticheli
Godzilla Eats Las Vegas	Eric Whitacre

Program Notes

Entry March of the Boyars—The Boyars were Russian aristocrats, also of the priveleged class in Romania.

Tempered Steel—As we grow stronger and more resilient through hardship, we become "tempered." Tempered steel is a celebration of our triumph over these unavoidable hardships and obstacles that we regularly face. It rejoices in the tenacious and unrelenting resolve that is part of us all. As the title implies, the metallic sonorities of the wind band are continually explored and developed throughout the work, while the "tempest" is a symmetric hexacord that is exposed and developed through a variety of juxtaposed gestures and themes.

Resting in the Peace of His Hands—Composer John Gibson comments: "While visiting the Busch-Reisinger Museum at Harvard University, I encountered a relief sculpture by Käthe Kollwitz (1867-1945) entitled *Resting in the Peace of His Hands.* I knew nothing of the artist, nothing of the origin of the work, and nothing of the origin of the title at the time of the encounter. I knew only that the work expressed to me a remarkable sense of peace and that I would never lose the impression it made upon me at that encounter.

Four Scottish Dances—Supplying his own program notes, the composer wrote: "These Dances were composed early in 1957 and are dedicated to the BBC Light Music Festival. They are all based on original melodies but one, the melody of which was composed by Robert Burns."
"The first dance is in the style of a slow strathspey—a slow Scottish dance in 4/4 meter—with many dotted notes, frequently in the inverted arrangement of the 'Scottish snap'. The name was derived from the strath valley of spey."
"The second, a lively reel, begins in the key of E-flat and rises a semi-tone each time it is played until the bassoon plays it, at a greatly-reduced speed, in the key of G. The final statement of the dance is at the original speed in the home key of E-flat."
"The third dance is in the style of a Hebridean Song, and attempts to give an impression of the sea and mountain scenery on a calm summer's day in the Hebrides."
"The last dance is a lively fling, which makes a great deal of use of the open-strings pitched on the violin (saxophone in the band edition)."

Easter Monday on the White House Lawn—Easter Egg-rolling in Washington is an American tradition which began during President James Madison's administration. Dolly Madison, charming wife of the president, initiated this tradition in 1816, perhaps patterned after the ancient Egyptian ceremony of rolling colored eggs toward the pyramids. In the American version, children roll colored eggs with spoons, and the child with the fastest egg wins. President Benjamin Harrison introduced music for the event in 1889, with Sousa directing the Marine Band. Sousa's fond memories of this event appeared in program notes from 1928:

> With the children rolling eggs, dancing and romping, a scene of animation persists itself; the elders, from the President to the merest street arabs, look on the scene with joy and pleasure.

Visuvius—Composer Frank Tichelli provides the following program notes: Mt. Vesuvius, the volcano that destroyed Pompeii in A.D. 79, is an icon of power and energy in this work. Originally, I had in mind a wild and passionate dance such as might have been performed at an ancient Roman *Bacchanalia.* During the compositional process, I began to envision something more explosive and fiery. With its driving rhythms, exotic modes, and quotations from the *Dies Irae* from the medieval Requiem Mass, it became evident that the *Bacchanalia* I was writing could represent a dance from the final days of the doomed city of Pompeii.

Godzilla East Las Vegas—These exlusive film director's notes have been provided for your enhanced enjoyment of this evening's performance.

PART ONE

FADE UP—It is a bright and sunny day as the sequined curtain rises on Tinsel Town and the excitement of a new day filled with possibility. The band kicks off the show in high gear and all is well as we suddenly hear:
CUT TO DESERT—Along Shakuhachi flute ushers the arrival of something really VERY bad.
CUT BACK TO BAND—A relaxed rhumba, showgirls dance blissfully.
CUT TO MILITARY COMMAND CENTER—Morse code signals the confirmation of approaching doom
CUT BACK TO BAND—The players finish off their third set and "take 5." Outside we hear:
SLOW ZOOM—Oh no, oh no, oh no, it's
CLOSE UP—Godzilla! Glorious Godzilla!
VARIOUS QUICK CUTS—Godzilla destroys cars, screaming tourists, etc.
CUT BACK TO BAND—The band, quasi Greek Chorus, calls for Godzilla to Mambo
GODZILLA FULL FRAME—Godzilla mambos. Casually crushing hysteria begins, without missing a step.
EXTREME CLOSE UP—A tiny terrier barking bravely, then:
CUT BACK TO GODZILLA—Demolishing everything in its path...Not even the doggie escapes!
WIDE PAN—As Godzilla heads down the Strip, searching relentlessly for :
CLOSE UP—Frank Sinatra (Stomped!)
CLOSE UP—Wayne Newton (Stamped!)
CLOSE UP—Liberace (Stepped upon!)
VARIOUS CUTS—The village gods destroyed, Godzilla continues his carnage until the City of Sin is leveled.

PART TWO

FADE UP—A fearless army of Elvises (Elvi) appear in the distance, formation marching through the littered streets.
VARIOUS CLOSE-UPS—The Elvi attack, using bombers, missiles, etc.
EXTREME CLOSE-UP—One wicked laugh from Godzilla and the Elvi scatter like mice.
QUICK CUT—The Sphinx sits outside the Luxury, looking seductive in a Mae West sort of way.
CLOSE UP—Godzilla takes one look and his eyes pop out of his head.
QUICK CUTS—The sphinx seduces the reptile, who instantly falls in love and begins to...
WIDE SHOT—Tango with her.
SPLIT SCREEN—As they dance, the Elvi slowly regroup and head for the...
QUICK CUT—Pirate ships at Treasure Island.
ACTION SEQUENCE—The Elvi approach the dancing monster and launch a ferocious volley of cannonballs directly at him.
QUICK CLOSE-UPS—The cannonballs find their mark, and Godzilla...
WIDE SHOT—Falls to the ground, annihilated. The Elvi are triumphant!
CROSSFADE—The lounge is open again and the city of Las Vegas celebrates the victory.
VARIOUS CUTS—People happy, tearful, etc.
SLOW FADE OUT and FADE UP—A dark, ominous VERY familiar sound...
SLOW ZOOM—Godzilla lives!! Godzilla lives!! Complete terror
(possible sequel?)
WIDE SHOT—The show is over. The end...FADE TO BLACK

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Wednesday, March 29, 2001 - 7:30 P.M
Madsen Recital Hall

Massimiliano Frani
piano
Brian Stucki
cello

Program

Twelve variations on "Ein Mädchen ober Weibchen", Op. 66	Ludwig van Beethoven
from Mozart's *Die Zauberflöte*	(1770-1827)
Sonata in D Minor, Op. 40	Dmitry Shostakovich
Allegro non troppo	(1906-1975)
Allegro	
Largo	
Allegro	
Five Songs	Sergei Rachmaninov
Oh stay, my love, forsake me not Op. 4, No. 1	(1873-1943)
In the silent night Op. 4, No. 3	
Lilacs Op. 21, No. 5	
Melody Op. 21, No. 9	
Vocalise Op. 34, No. 14	
Sonata in G Minor, Op. 19	Sergei Rachmaninov
Lento—Allegro moderato	
Allegro scherzando	
Andante	
Allegro mosso	

Massimiliano Frani, ***piano,*** received the Master's Diploma at the Venice Conservatory of Music under Vincenzo Pertile, protégé of Arturo Benedetti Michelangeli. After pursuing studies in Theater and Literature he received a Master's Degree in Piano Performance and Pedagogy from Brigham Young University, studying with Paul Pollei. Winner of national and international awards and scholarships, Massimiliano Frani has performed as soloist, in chamber ensembles and with orchestras in North America, Europe, and Asia. Mr. Frani is currently on the BYU School of Music Piano Faculty, member of the American Piano Quartet and Associate Artistic Director of the Gina Bachauer International Piano Foundation. He has recorded for Television and Radio stations in many countries; he has also released the complete Chopin Polonaises for the Bachauer Recording Series. Mr. Frani along with his performing activity presents seminars and master classes in the United States, Canada, Europe, and Japan, and regularly serves as a jury member in national and international piano competitions.

Brian Stucki, ***cello,*** is a native of the Seattle area. He received his advanced training from Roger Drinkall and Gayle Smith, graduating from Brigham Young University in Cello and Vocal Performance. Mr. Stucki is the recipient of many scholarships and prizes. Among them, he was named Governor's Scholar to the Interlochen Arts Camp, and also received the Florence Allen Award at the Carmel National Music Competition. Though he has performed as soloist on several occasions with orchestras, chamber music persists as his first and avid musical love. He has played previously in several chamber ensembles, including the BYU Piano Trio, the Gruyere String Quartet and the Barrus Piano Trio. In his vocal performance studies, Brian Stucki has taken the lead role of Alfredo in *La Traviata,* and Tamino in *Die Zauberflöte* in the 1999-2000 Opera season at Brigham Young University.

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Thursday, March 29, 2001 - 7:30 P.M.
Madsen Recital Hall

SENIOR RECITAL
Erika Carlson
soprano

Student of
Clayne Robison & Lila Stuart-Bachelder

Assisted by
Dwight Bigler, *piano*
Melissa Heath, *soprano*
Nathan Northup, *tenor*
Brian Stucki, *cello*

Required for the degree Bachelor of Music with a Major in Performance

Program

I

Un moto di gioja Voi avete un cor fedele	Wolfgang Amadeus Mozart (1756-1791)
La canzone di Doretta, from *La Rondine*	Giacomo Puccini (1812-1881)

II

Die junge Nonne	Franz Schubert (1797-1828)
Gesang Weylas	Hugo Wolf (1860-1903)
Vergebliches Ständchen	Johannes Brahms (1833-1897)

III

The Letter Duet, from *The Merry Wives of Windsor*	Otto Nicolai (1810-1849)

Melissa Heath & Erika Carlson

Intermission

IV

Chanson triste Le manoir de Rosamonde La vie antérieure	Henri Duparc (1848-1933)
Tu? tu? amore, tu? from *Manon Lescaut*	Giacomo Puccini

Nathan Northrup & Erika Carlson

V

The Witnesses Weepin' Mary Eternal Day	David Fletcher (b. 1958)

Brian Stucki & Erika Carlson

Wondrous Love

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BRIGHAM YOUNG UNIVERSITY
PERFORMING ARTS SERIES
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Peabody Trio

Violaine Melançon, *violin*
Natasha Brofsky, *cello*
Seth Knopp, *piano*

Thursday, March 29, 2001 - 7:30 p.m.
Museum of Art

Peabody Trio

Since winning the prestigious Naumburg Chamber Music Award in 1989, the Peabody Trio has established itself as one of the leading piano trios in the world. Equally committed to the performance of new music and the classics of the repertoire, the trio has received acclaim for their interpretations of music ranging from the works of Haydn to those of Shulamit Ran. The trio currently serves as the resident faculty ensemble of the Peabody Conservatory in Baltimore, a position they have held since 1989. The members of the trio spend their summers as ensemble-in-residence at the Yellow Barn Music School and Festival in Putney, Vermont.

The trio gave its New York debut in 1990 at Alice Tully Hall, and have since performed on many of the most important chamber music series in North America, including the Kennedy Center in Washington, D.C., the 92nd St. Y and Frick Collection in New York, and in Chicago, Denver, Indianapolis, Vancouver, Montreal, San Francisco, La Jolla, Los Angeles, Boston, Philadelphia, Seattle, and Memphis. The members of the trio have also appeared at London's Wigmore Hall, and in Japan. In 1996 they made their first appearance in Israel under the auspices of the first Biennale for contemporary music, Tempus Fugit, in Tel Aviv and returned two years later for an extensive tour. Summer festivals with which the Peabody Trio have performed include the Tanglewood Music Center, the Ravinia Festival, and the Skaneateles Festival. They have also been heard in numerous radio broadcasts, including Saint Paul Sunday Morning, Morning Pro Musica, NPR's Performance Today, CBC, Radio Canada, and the WQXR Listening Room in New York. They collaborate frequently in performance with such eminent artists as clarinetist Charles Neidich, soprano Phyllis Bryn-Julson, and actor Andre De Shields.

The Peabody Trio is very active in performing new music, and has worked with Shulamit Ran, Zhou Long, Bright Sheng, Charles Wuorinen, and Leon Kirchner, among others. The trio is deeply committed to the education of young musicians. As full-time faculty of the Peabody Conservatory, members of the trio teach graduate and undergraduate students and hold a weekly seminar in the performance of chamber music. On tour, the Peabody Trio is often asked to give master classes and performance workshops, and to participate in audience outreach activities.

Highlights of the Peabody's upcoming 2000-01 season include concerts in San Francisco, Salt Lake City, Chapel Hill, Urbana, St. Louis, Indianapolis, and San Jose.

Program

"Soliloquy" for Piano Trio
Composed in 1997 for the Peabody Trio

Shulamit Ran
(b. 1949)

Trio in A minor
Composed in: 1915
Modere
Pantoum (Assez vif)
Passacaille (Tres large)
Final (Anime)

Maurice Ravel
(1875-1937)

--Intermission--

Trio in B-flat major, Op. 97 "Archduke"
Allegro moderato
Allegretto
Andante cantabile, ma pero con moto
Finale: Allegro

Ludwig van Beethoven
(1770-1827)

The Peabody Trio appears by arrangement with David Rowe Artists, Oakland, CA

Violinist VIOLAINE MELANÇON is from Quebec, Canada, and after receiving First Prize in violin at the Conservatoire de Musique she continued her studies with Ivan Galamian at the Curtis Institute of Music and with Isadore Tinkleman at the San Francisco Conservatory. While at Curtis, she was a member of the Nisaika Quartet, prize winner of the 8th International String Quartet Competition in Evian, France. Ms. Melançon is also the recipient of many awards for solo performance including the 1984 Prix d'Europe. Since then, her activities as a chamber musician, soloist with orchestras, and teacher have taken her to many major Canadian and American music centers, Europe, the Middle East, and Japan.

Cellist NATASHA BROFSKY grew up in New York City, studying with Marion Feldman and later attended Juilliard School. She received her Bachelor's degree from Eastman where her teachers were Robert Sylvester and Paul Katz, and her Master's Degree from Mannes as a student of Timothy Eddy. In 1987 she was awarded a Fulbright Grant to study with William Pleeth in London, and while there she won the Muriel Taylor Cello Prize. She subsequently held principal positions in the Norwegian Radio Orchestra and the Norwegian Chamber Orchestra. An active chamber musician, Natasha Brofsky has played with many fine ensembles in the U.S.A. and Europe, including the Takacs, Cassatt, and Norwegian Quartets. She has performed regularly in Scandinavia, Austria, and Germany as a member of the string trio Opus 3 and the Serapion Ensemble, and she recorded Olav Anton Thommessen's cello concerto with the Oslo Sinfonietta for Aurora Records. She has been a frequent guest at numerous international festivals, including Prussia Cove, Oslo, Music from Salem, Crested Butte, and Portland. She is also a committed teacher, having served on the faculty at Barratt-Due's Music Institute in Oslo, and as guest faculty at the University of Colorado at Boulder.

Pianist SETH KNOPP studied at the New England Conservatory and San Francisco Conservatory. His teachers have included Leonard Shure and Leon Fleisher. He has performed with symphony and chamber orchestras in the United States and has collaborated in concert with such artists as Bonnie Hampton, Nicholas Mann, Kurt Ollman, and the Cavani Quartet. In 1983, Mr. Knopp and violinist Violaine Melançon formed the Knopp-Melançon Duo, an artistic collaboration which began when both performers were students. Since that time, this husband and wife team has performed throughout the United States, Canada, Europe, Japan, and Egypt. In 1987, as a result of having been appointed the USIA Artistic Ambassadors, the Knopp-Melançon Duo toured abroad extensively and made their Washington, D.C. debut at the Kennedy Center. Currently, Mr. Knopp is associate artistic director of the Yellow Barn Music School and Festival in Putney, Vermont, and is chairman of the Chamber Music Department at the Peabody Conservatory in Baltimore.

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Thursday, March 29, 2001 - 9:30 P.M.
Madsen Recital Hall

"DAM YOUR EARS"
New Composer's Recital

Students of
Michael Hicks
David Sargent
Murray Boren

Program

Duet for Two	Rebeca Dawn Peterson (b. 1979)
Gubinal	Darrell Brown (b. 1976)
Catharsis	John Moeller (b. 1976)
Wedding Gifts	Meredith Taylor (b. 1972)
Song Cycle	Jeff Lovell (b. 1975)
Shades of Grey	Kathy Denos (b. 1959)
Leipzig	Nathan Bowen (b. 1978)
Cooling Fantasy	Ben Sabey (b. 1975)

Brass Quintet	Chris Bacon (b. 1977)
Here, In a Comfortable Bed	Dave Madden (b. 1975)
Settings for Children (2 Movements)	Nathan Hofheins (b. 1971)
The God–Seekers	Brad Schmidt (b. 1976)
Soldier's Life	Arthur G. Moore (b. 1978)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Friday, March 30, 2001 - 7:30 P.M.
Madsen Recital Hall

Percussion Ensemble
Ron Brough, ***director***

Afro-Latin Jazz Combo
Jay Lawrence, ***director***

Panoramic Steel
Ron Brough, ***director***

Program

Omphalo Centric Lecture	Nigel Westlake
Head Talk	Mark Ford
The Whole Toy Laid Down	Dave Hollinden

BYU Percussion Ensemble

Mas Blues	Oscar Hernandez
Streams	John Calloway
Ahora	Charlie Otwell
Elena, Elena	Manuel Jimenez

BYU Afro-Latin Jazz Combo

Turtle Soup	Joe Center
Hungarian Rhapsody No. 2	Franz Liszt arr. Michael A. Hernandez
Plenty Lovin'	Ray Holman trans. T. Miller

Panoramic Steel

Sin Timbal	Pancho Sanchez arr. Pablo Mayor

combined groups

Percussion Ensemble Personnel

Kevin Meyer
Kandis Bender
Jayme Wagner
Mike Henrie
Ryan Brough
Kelsey Draper
Jamie Lund
Eric Mortenson

Afro-Latin Jazz Combo

Ginna Randle, *alto saxophone, flute*
Bret Pimentel, *tenor saxophone*
Thom Hovey, *trumpet*
Kristin Hendricks, *trombone*
Brent Arnold, *trombone*
Danny Amelang, *piano*
Jeremy Tilton, *bass*
Rachel Galloway, *percussion, voice*

Panoramic Steel Personnel

Kandis Bender
Jamie Lund
Margaret Maurice
Christine Wilks
John Bradley
Steve Clayton
Jayme Wagner
John Black
Jeff Butler
David Zimmerman
Matt Hymas
Joe Center
Jason Trudeau
Eric Rickords
Evan Thacker
Eric Mortenson

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Friday, March 30, 2001 - 7:30 P.M.
Maeser Building Auditorium

JUNIOR RECITAL

Nadia Bikhazi, *soprano*
Robert Brandt, *baritone*

Students of
Clayne Robison

Rachel Driggs, *soprano*

Student of
Ruth Christensen

Assisted by
Larry Blackburn, *piano*
Heidi Sorenson, *piano*
Tracy Phillips, *piano*
Kimberly Sylva, *flute*
Jennifer Mordock, *flute*

Required for the degree Bachelor of Music with a Major in Performance

Program

I

Ich folge dir gleichfalls, from *Johannes Passion*	Johann Sebastian Bach (1685-1750)

Rachel Driggs

Vouchsafe, O Lord, from *Dettinger Te Deum* Si, tra i ceppi e le ritorte, from *Berenice*	George Frideric Händel (1685-1759)

Robert Brandt

O del mio dolce ardor	Christoph Willibald von Glück (1714-1787)
Il mio bel foco	Benedetto Marcello (1686-1739)

Nadia Bikhazi

Deh vieni, non tardar, from *Le Nozze di Figaro*	Wolfgang Amadeus Mozart (1756-1791)

Rachel Driggs

II

Scheiden und Meiden	Gustav Mahler (1860-1911)
Aufträge	Robert Schumann (1810-1856)
Der Gang zum Liebchen	Johannes Brahms (1833-1897)
Auf der Bruck	Franz Schubert (1797-1828)

Robert Brandt

Neue Liebe Er ist's	Hugo Wolf (1860-1903)

Rachel Driggs

Morgen Zueignung	Richard Strauss (1864-1949)

Nadia Bikhazi

III

Beau soir — Claude Debussy
Chevaux de bois, from *Auriettes aubliées* — (1862-1918)

Rachel Driggs

Trois psaumes — Arthur Honegger
  I. Psaume 33 — (1892-1955)
  II. Psaume 140
  III. Psaume 138

Robert Brandt

Psyché — Emile Paladilhe
(1844-1926)

Les oiseaux dans la charmille, from *Les Contes d'Hoffman* — Jasques Offenbach
(1819-1880)

Nadia Bikhazi

IV

From *Let us Garlands Bring* — Gerald Finzi
  Who is Sylvia? — (1901-1956)
  O Mistress Mine
  It was a Lover and His Lass

Robert Brandt

Overweight, Overwrought, Over You — Thomas Pasatieri
(b. 1945)

Nadia Bikhazi

A Green Lowland of Pianos — Samuel Barber
(1910-1981)

Rachel Driggs

V

Abide with Me, 'Tis Eventide — arr. Daniel Bradshaw

Nadia Bikhazi

Beautiful Savior

Nadia Bikhazi, Robert Brandt, & Rachel Driggs

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Tuesday, April 3, 2001 - 7:30 P.M.
Madsen Recital Hall

SYNCOPATION
Kelly Eisenhour, *director*

Program

Opening featuring the Syncopation rhythm section
Joseph Fifield, *piano*
Ryan Crandall, *bass*
Taylor Dawson, *drums*

Lady Be Good	G. Gershwin/I. Gershwin (1898-1937)/(1896-1983) arr. Darmon Meader and the New York Voices
Blame it On My Youth	arr. Joseph Fifield
I Got Rhythm/Everybody's Boppin'	Jon Hendricks/Ira Gershwin arr. J. Hendricks, K. Eisenhour
Crystal Silence	Chick Corea (b. 1941) arr. Stephen Prosser
Lady Madonna	John Lennon/Paul McCartney (1940-1980)/(b. 1942) arr. Phil Azleton
Take the A Train	Billy Strayhorn (1915-1967) arr. Kelly Eisenhour

Soloists appearing periodically through the program will be announced.

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Tuesday, April 3, 2001 - 7:30 P.M.
de Jong Concert Hall

UNIVERSITY ORCHESTRA

Daniel O'Bryant, ***conductor***
Joel Neves, ***conductor***

Program

Shepherd's Hey	Percy Grainger (1882-1961)
Oh Danny Boy, Theme from *County Derry*	Percy Grainger
Capriol Suite in Six Movements	Peter Warlock (1894-1930)
Divertimento, K. 138	Wolfgang Amadeus Mozart (1756-1791)

Thursday String Orchestra

Intermission

Symphony No. 8, mvmt. 1	Franz Schubert (1797-1828)
Saturday Night Waltz from *Rodeo*	Aaron Copland (1900-1990)
The Unanswered Question	Charles Ives (1874-1954)
Romeo and Juliet: Overture—Fantasy	Piotr Ilyich Tchaikovsky (1840-1893)

Tuesday Full Orchestra

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Tuesday, April 3, 2001 - 9:00 P.M.
Madsen Recital Hall

JUNIOR RECITAL
Sarah Mackay, *soprano*

Student of
Ruth Christensen

Amy Dorff, *soprano*

Student of
J. Arden Hopkin

Assisted by
Wendy Astle, *piano*
Larry Blackburn, *piano*

Required for the degree Bachelor of Arts in Music with a Vocal Pedagogy emphasis

Program

An Chloe	Wolfgang Amadeus Mozart
Das Lied der Trennung	(1756-1791)
Der Zauberer	

Sarah Mackay

Durch Zärtlichkeit und Schmeicheln	Wolfgang Amadeus Mozart
Mein schöner Stern	Robert Schumann
	(1810-1856)

Amy Dorff

Fleur des blés	Claude Debussy
Clair de lune (version 1)	(1862-1918)

Sarah Mackay

Où va la jeune Indoue, from *Lakmé* — Léo Delibes (1836-1891)

Billets chéris, from *Matinée musicale* — Gaetano Donizetti (1797-1848)

Amy Dorff

from *Six Elizabethan Songs* — Dominick Argento (b. 1927)
  Spring
  Diaphenia

Sarah Mackay

Alleluia — Ned Rorem (b. 1923)

The Serpent — Lee Hoiby (b. 1926)

Amy Dorff

Quando men vo, from *La Bohème* — Giacomo Puccini (1858-1924)

Sarah Mackay

Ch'il bel sogno di Doretta, from *La Rondine* — Giacomo Puccini

Amy Dorff

Sous le dôme épais, from *Lakmé* — Léo Delibes (1836-1891)

Sarah Mackay & Amy Dorff

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Wednesday, April 4, 2001 - 7:30 P.M.
Madsen Recital Hall

STRING CHAMBER MUSIC NIGHT

Program

Trio for piano and strings in C Major, op. 1, no. 1
Allegro

Ludwig van Beethoven
(1770-1827)

Jessica Nalley, *violin*
Taralyn Clawson, *cello*
Rachel Skousen, *piano*

Quintet for piano and strings in F Minor, op. 34
Scherzo—Trio

Johannes Brahms
(1833-1897)

Alice Ashton, *violin*
Kathy Ludlow, *violin*
Andrew Snow, *viola*
Katie Snow Miller, *cello*
Christopher Beesley, *piano*

Quartet for strings and piano in C Major, K. 465 ("Dissonant")
Adagio—Allegro

Wolfgang Amadeus Mozart
(1756-1791)

Rachel Williams Spencer, *violin*
Lexye Lund, *violin*
Carma Martino, *viola*
Jill, Karren, *cello*

String Quartet No. 2 in D Major
Allegro moderato

Alexander Borodin
(1833-1887)

Amman Starr, *violin*
Jeremy Starr, *violin*
Debbie Astin, *viola*
Sam Inouye, *cello*

Quartet for strings and piano in G Minor, K. 465

Wolfgang Amadeus Mozart

Allegro (1756-1791)

Marilyn Bassett, *violin*
Tyler Hokanson, *viola*
Desiree Brooks, *cello*
Karen Porter, *piano*

Trio for clarinet, violoncello and piano in A Minor, op. 114 Johannes Brahms
Allegro (1833-1897)
Allegro

Laura Campbell, *clarinet*
Megan Boyle, *cello*
Robin Hancock, *piano*

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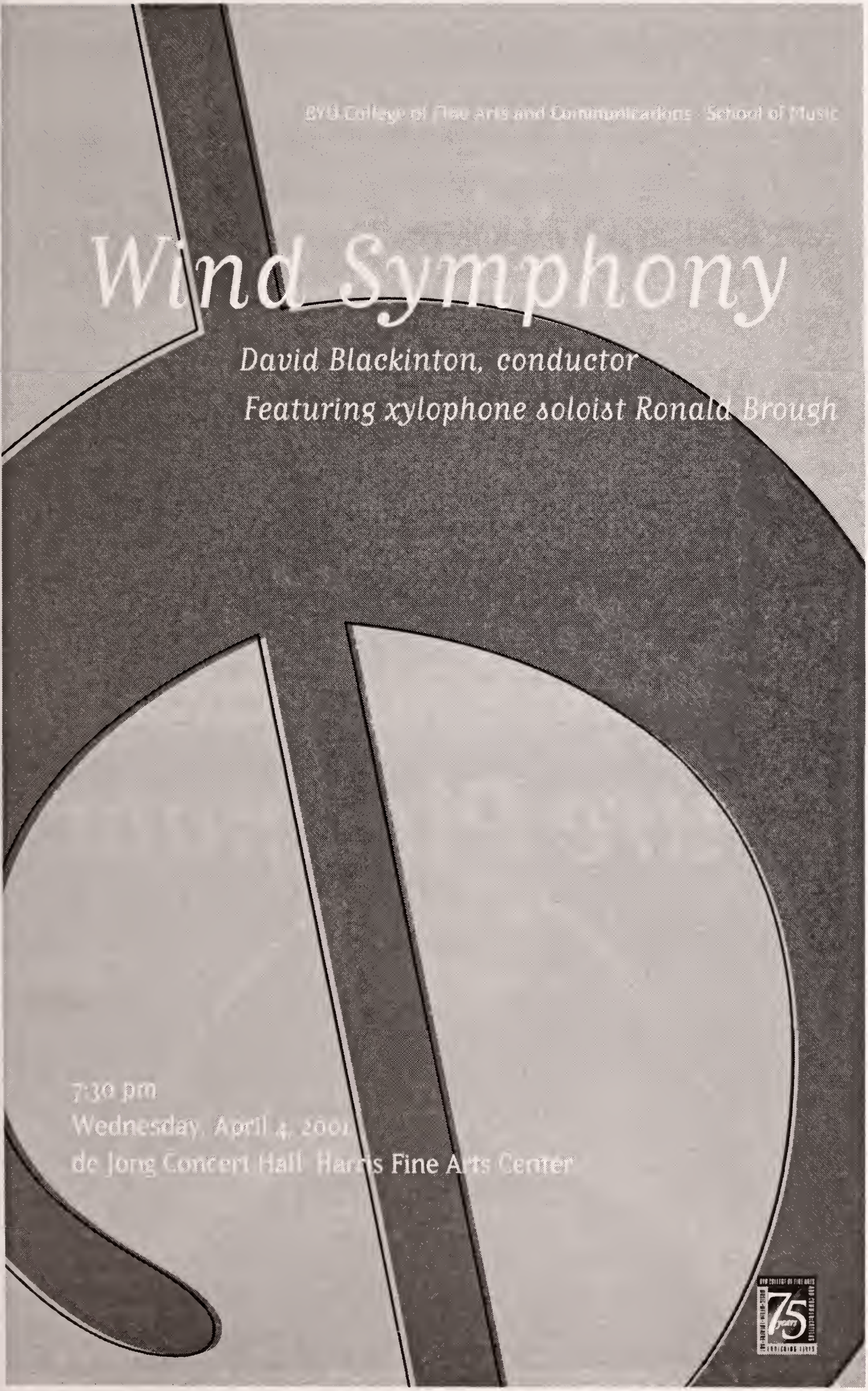

BYU College of Fine Arts and Communications · School of Music

Wind Symphony

David Blackinton, conductor

Featuring xylophone soloist Ronald Brough

7:30 pm
Wednesday, April 4, 2001
de Jong Concert Hall · Harris Fine Arts Center

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The School of Music

Welcome to tonight's musical production. We are sure that you will have an enjoyable musical experience, one that will enlighten your understanding and strengthen your spirit.

Accredited by the National Association of Schools of Music, the School of Music at Brigham Young University has nearly 800 majors enrolled in its undergraduate and graduate programs. With a full-time faculty of 51 plus additional part-time associates, the school offers programs leading to the B.A., B.F.A., B.M., M.A., and M.M. The University is composed of thirteen colleges including the College of Fine Arts and Communications, home of the School of Music, and the departments of Communications, Theatre and Media, and Visual Arts.

The School of Music respects and celebrates the historic position of music at the heart of a liberal education and of the gospel. From ancient times, music has proven its power to enlighten the understanding, strengthen the spirit, and shape character. With this power, music civilizes and invigorates any society in which it is cultivated.

Our mission at the School of Music at Brigham Young University is to assist individuals in their quest for perfection and eternal life and in their desire to use the power of music to civilize and invigorate society. As faculty, administrators, and staff we seek to provide a period of intense learning that will enable students to think clearly about diverse kinds of music and to create, perform, and teach music well.

In the School of Music the student learns self-discipline through rigorous practice in pursuit of accurate and passionate performance. The student also learns cooperation and mutual sensitivity through ensemble performance. In the study of music theory and history, the student comes to hear and appreciate the grammar and syntax of various musical languages, to distinguish nuances of style, and to grasp the ways in which styles intertwine with ideas. Finally, every student learns in not only a variety of situations—private lessons, small seminars, multi-media labs, and large lectures—but also through a holistic approach that embraces academic rigor, intuitive insight, physical grace, and spiritual eloquence.

During their time of study in the School of Music, students will have been spiritually strengthened and intellectually enlarged. They will have been given opportunity to develop their ability, using good judgement and common sense, to make right choices leading to a life filled with learning and service.

Thank you for being in attendance. Your support of our programs is greatly appreciated.

David M. Randall, *director*
Brigham Young University
School of Music

RUSSIAN FIREWORKS!

Wednesday, April 4
Abravanel Hall, 7:30 p.m.

Utah Symphony
Pavel Kogan, conductor
Ilya Itin, piano

Our exciting Principal Guest Conductor is back with the brilliant young Russian pianist **Ilya Itin**. You'll want to be there when they raise the roof with Prokofiev's *Third Piano Concerto* and the suite from the electrifying *Daphnis & Chloe* by Maurice Ravel.

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UTAH SYMPHONY
Keith Lockhart, Music Director

Wind Symphony Program Notes

Festive Overture Opus 96
Dmitri Shostakovich transcribed by Donald Hunsberger

The Festive Overture was composed in 1954, in the period between Symphony No. 10 and the Violin Concerto. Its American premiere was given by Maurice Abravanel and the Utah Symphony Orchestra on November 16, 1955. In 1956, the New York Philharmonic under Dimitri Mitropoulos presented the overture in Carnegie Hall.

A Russian band version of the overture was released in 1958 and utilized the standard instrumentation of the Russian military band, i.e., a complete orchestra wind, brass, and percussion section plus a full family of saxhorns, ranging from the Bb soprano down through the Bb contrabass saxhorn. This new edition has been scored for the instrumentation of the American symphonic band.

The Festive Overture is an excellent curtain raiser and contains one of Shostakovich's greatest attributes—the ability to write a long sustained melodic line combined with a pulsating rhythmic drive. In addition to the flowing melodic passages, there are also examples of staccato rhythmic sections which set off the flowing line and the variant fanfares. It is truly a "festive" overture.

Let Us Break Bread Together
arranged by Thomas Root

Thomas Root has masterfully turned this old hymn into a beautiful chorale for concert band. Expertly scored, the sonorities and textures of this arrangement make it a very attractive program number.

Thomas Root is known as a composer, teacher, conductor, and adjudicator. In addition to personal citations in biographical texts printed in Europe and the United States, his compositions and arrangements are played internationally. Root conducts a highly respected university band and is also active as a guest conductor, adjudicator, and clinician.

The Golden Age of the Xylophone
arranged by Floyd Werle

In 1983 The Golden Age of the Xylophone was originally arranged especially for percussionist Randall Eyles and the United States Air Force Band by its former chief arranger Floyd Werle. The premiere performance of this band arrangement was at the Shreveport Civic Theater in Shreveport, Louisiana on September 20, 1983.

Radio, vaudeville, and ballroom audiences thrilled to the sounds of ragtime, novelty, popular dance music, and the beginnings of jazz, brilliantly performed by xylophone virtuosos such as the inimitable George Hamilton Green. These magical sounds are recaptured by Floyd Werle. The Golden Age of the Xylophone, a medley of tunes that were favorites in the early 1900s, include: Bethana, Down Among the Sheltering Palms, By the Beautiful Sea, Shine On Harvest Moon, Bill Bailey, Rainbow Ripples, Frivolity, and Twelfth Street Rag.

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changes several times in order of notes but contains the same pitches. Within a few repetitions of the pattern, five more notes are added to complete a dodecaphonic (twelve-note) scale. In its entirety, the dodecaphonic scale is played from C to C an octave higher working inward to the center pitch (F#) which represents the spider's web. The textures begin changing from cool blues to hot as the black widow spider approaches its prey with its deadly venom.

The suite would be incomplete without the most gorgeous of all insects, the butterfly. Cichy chose **Tiger Swallowtail** for no particular reason other than it is commonly called the "flying flower." Set in a lyrical style, this movement tries to musically depict the grace and beauty of such a remarkable insect.

The final movement, **Army Ants**, provides the perfect subject for a march-style piece. Cichy reacted a dissonant march portraying the ants as savage predators which are constantly on the move.

Head Talk
Mark Ford

Mark Ford is coordinator of percussion activities at the University of North Texas in Denton, Texas. A marimba specialist, Ford has premiered several new works for solo marimba and his first compact disc, *Polaris*, was released in 1996. Ford regularly presents concerts and clinics around the country and also performs as solo marimbist with the Philador Percussion Group. He was formerly on the faculty at East Carolina University in Greenville, North Carolina.

Divertimento
Ira Hearshen

Divertimento applies to a musical form that found prominence in the classical period and was often used by such composers as Mozart and Haydn. The title was taken up by several twentieth century composers as well. With Vincent Persichetti's *Divertimento* as the model, Hearshen's work is illustrative of the multi-culturalism that embodies twentieth-century America. The five movements tie together popular and traditional musical styles indigenous to the United States, Europe, and Latin America.

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WIND SYMPHONY

David Blackinton, *conductor*
Ronald Brough, *xylophone soloist*

Festive Overture — Dmitri Shostakovich
arr. Donald Hunsberger

Let Us Break Bread Together — arr. Thomas Root

The Golden Age of the Xylophone — arr. Floyd Werle
Ronald Brough, *xylophone soloist*

Le Roi D'ys — Edouard Lalo
arr. Lucien Cailliet

Intermission

Bugs — Roger Cichy
- Prelude
- Dragonfly
- Praying Mantis
- Black Widow Spider
- Tiger Swallowtail
- Army Ants

Head Talk — Mark Ford
Percussion Section

The Trombone Rag — John Higgins
Trombone Section

Buglers Holiday — LeRoy Anderson
Trumpet Section

Divertimento for Band — Ira Hearshen
- Ragtime
- Mambo Loco
- Susan's Song
- The March of the Little People

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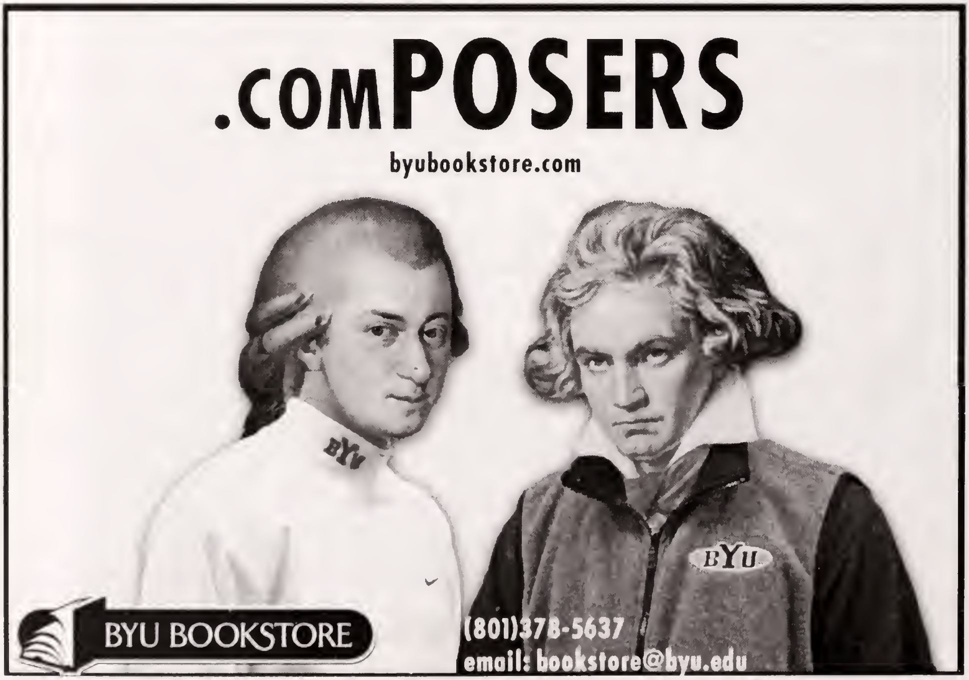

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Le Roi D'ys
Edouard Lalo arranged for Symphony Band by Lucien Cailliet

The opera *Le Roi D'ys* was first performed in 1888 at the Opera Comique in Paris, its Overture had already been performed in its earliest form at symphony concerts in Paris in 1876 at which time it was a failure.

Lalo revised it thoroughly, added and cancelled passages, and recomposed the whole in all details. In its new form, it was successfully played each year ever since by European Symphony Orchestras.

The Overture is constructed on themes taken from the opera developed in symphonic style and proved to be one of the finest overtures in the concert repertory.

It is an intensely dramatic work, and for this reason, lends itself admirably to a band transcription. It depicts many moods, including love, such as in the original cello solo—assigned to the solo alto saxophone in the present transcription.

Because of its constant subtleness, this work must be well understood by conductor and performers, with every detail such as tempi, dynamics, and various expressions, meticulously observed.

Bugs—Suite for Wind Ensemble
Roger Cichy

With the success of *Colors*, a work in which each movement is a depiction of a particular color, composer Roger Cichy began considering other "topics: of the sort for ideas that might transpire into future musical compositions. *Bugs* came to mind a few years ago and the thought of giving a 'musical personality' to the selected bugs seemed humorous, inventive, and capricious all at the same time." The insect and spider collection at the Fields Museum of Natural History in Chicago, Illinois provided inspiration, and at the same time, made it difficult for Cichy to narrow the list down to about six or so. The particular bugs represented in this suite were chosen partly because of the contrasting styles of music that would be composed for each.

Prelude, which begins the suite, was not conceived as part of the original set of movements but was included when Cichy began work on the piece. "The suite seemed to need an introduction and this just came out and fell into place," commented Cichy. The prelude is meant to suggest many of the creatures we associate as bugs.

Dragonfly portrays several issues. First, the insect is really considered an aquatic bug spending most of its life underwater while emerging only in its adult stage to take to the air. The second issue is reflected in folklore where the dragonfly is responsible for flying around and night at sewing shut the mouths of fibbing boys and girls.

Praying Mantis, as its name infers, provides a perfect topic for a slow, religioso movement. The mantis is often pictured resting with its front legs folded as though in meditation or prayer. The rather bizarre mating tendencies of the praying mantis were purposefully left out of this movement.

Black Widow Spider was a movement Cichy could not resist. Set to a cool blues, the opening statement was written with an eight note pattern (eight legs of the spider) which

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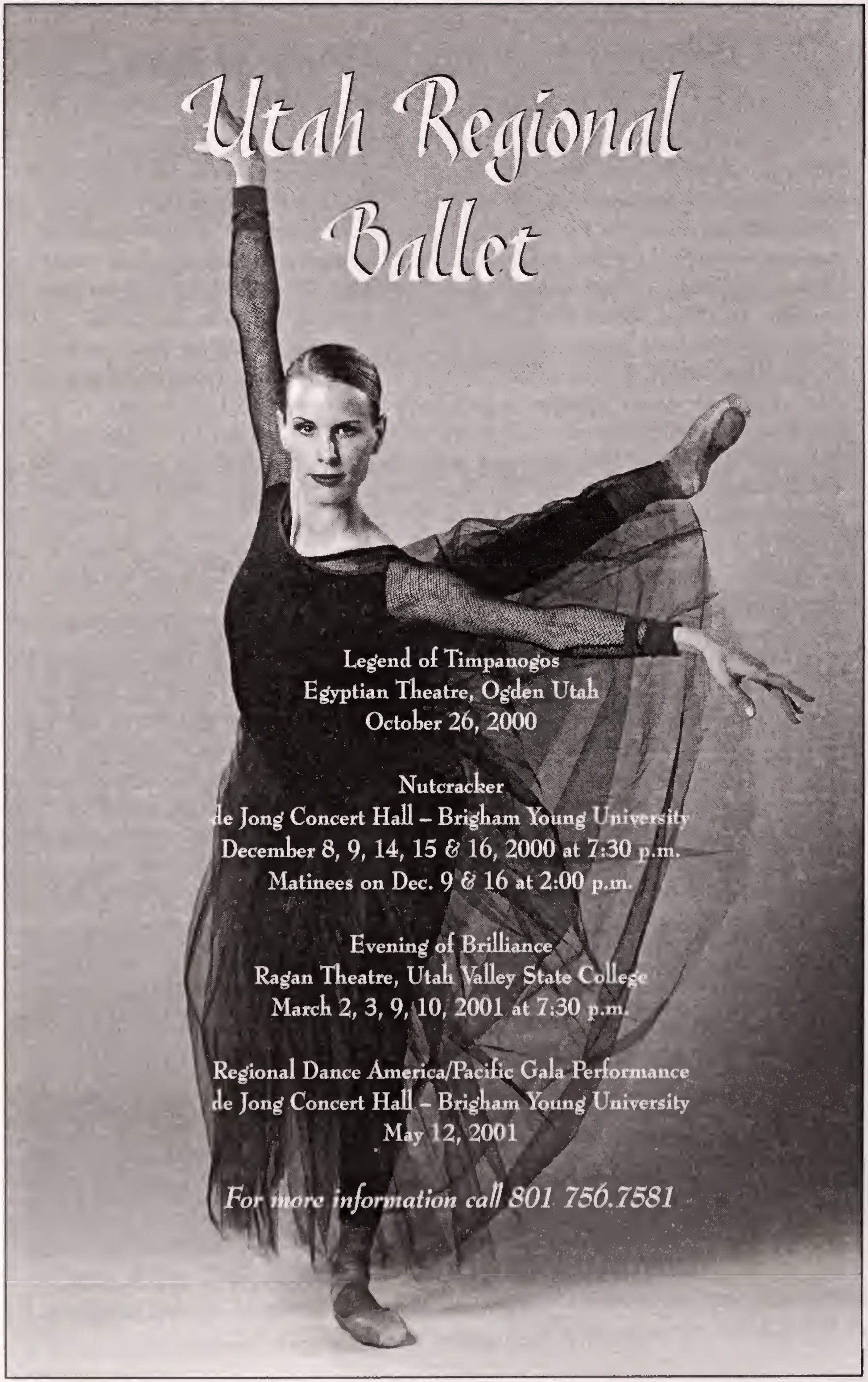
Director & Soloist

David P. Blackinton, *conductor*

David P. Blackinton received his B.M. and M.M. degrees from the University of Michigan and his Doctor's Degree from Catholic University of America. He taught at the University of Delaware from 1965–1980 and has been at Brigham Young University since 1980. As Director of Bands at BYU, his bands have performed at both regional and national meetings of the College Band Director's National Association and at the American Bandmasters Association. The Brigham Young University Wind Symphony has performed in China, Taiwan, Philippines, England, New Zealand, Australia, Russia, Finland and the Baltic States. Dr. Blackinton is a member of the College Band Directors National Association, American Bandmasters Association, and Music Educators National Conference. He has served as President of the Western Division of College Band Directors National Association and is currently President-Elect of The Utah Music Educators Association. He is active as a guest conductor and adjudicator. In May of 2000, Dr. Blackinton was invited to Riga, Latvia to guest conduct the Riga Wind Orchestra and lecture at the Music Conservatory of Latvia.

Ron Brough, *xylophone*

Ron Brough is Associate Director for the School of Music at Brigham Young University. He is artistic director for the BYU Percussion Ensemble and Panoramic Steel In addition to recitals and performances at BYU, Dr. Brough has performed as principal percussionist with the Utah Chamber Orchestra and as percussionist with the Pioneer Memorial Theater Orchestra, Ballet West, Utah Opera Company, and the Salt Lake Mormon Tabernacle Choir. His performances with these companies have involved numerous productions in Utah, and have included performance tours in the U.S., Canada, Japan, Europe, Russia, Australia, and New Zealand. Dr. Brough previously taught percussion at Indiana State University in Terre Haute before coming to BYU in 1984. He received his Bachelor of Music and Masters of Music from the University of North Texas in Denton, and completed his Doctor of Arts degree at the University of Northern Colorado. He has performed extensively in the Dallas, Texas area with the Dallas Ballet Orchestra, the Dallas Theater Center, Addison Community Theater, and Greenville Avenue Theatre. While in Indiana, Ron was principal timpanist in the Terre Haute Symphony Orchestra.



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Eric Morgensen

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Mariah Stringer
Jami Bolton
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Kip Smith

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Vladimir Paje

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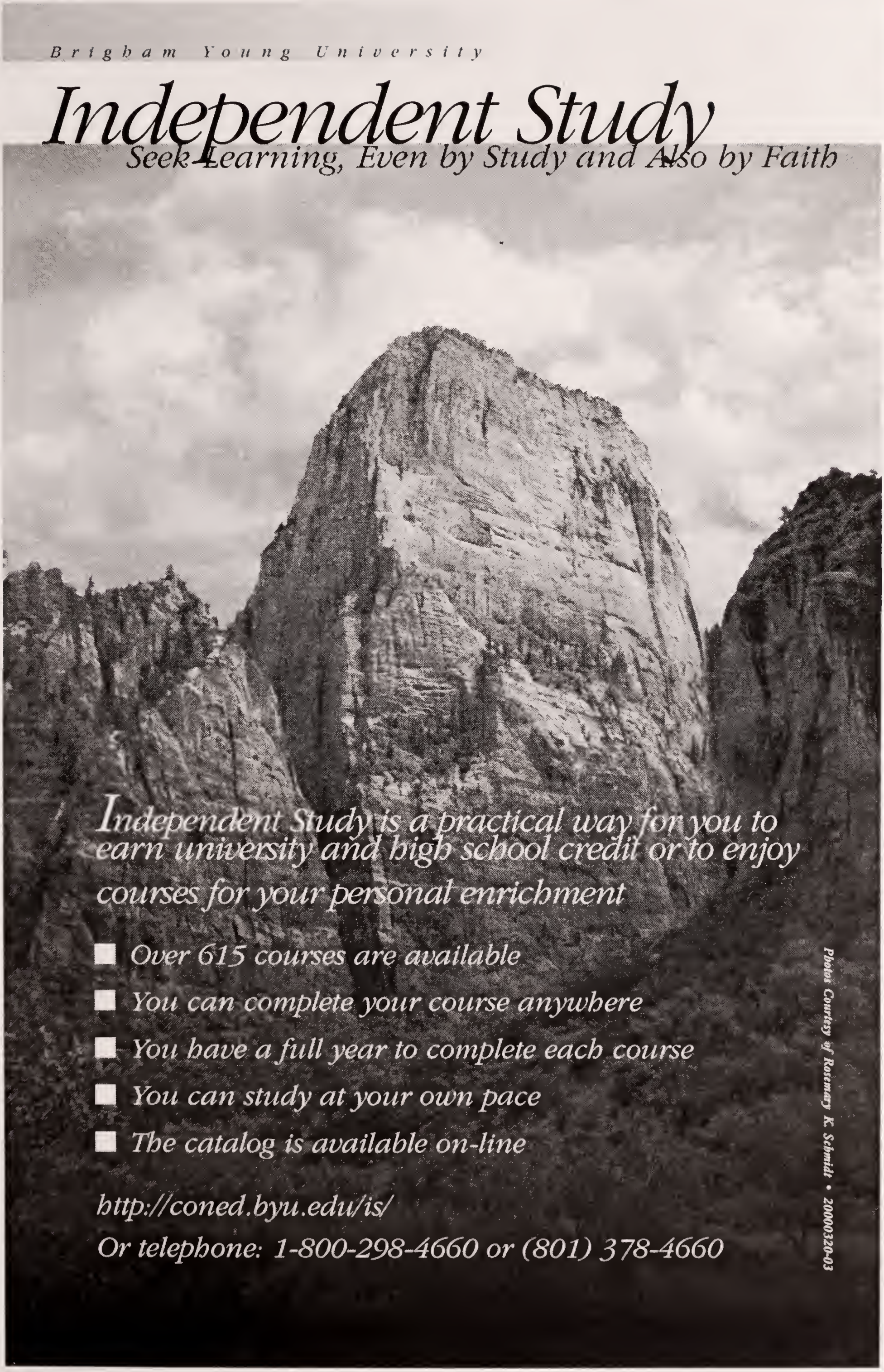

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Accredited by the National Association of Schools of Music, the School of Music at Brigham Young University has nearly 800 majors enrolled in its undergraduate and graduate programs. With a full-time faculty of 51 plus additional part-time associates, the school offers programs leading to the B.A., B.F.A., B.M., M.A., and M.M. Among the university's 11 colleges, three professional schools, and four areas of study is the College of Fine Arts and Communications, comprising the School of Music and the Departments of Communications, Theatre and Media Arts, and Visual Arts.

The School of Music respects and celebrates the historic position of music at the heart of a liberal education and the gospel. From ancient times, music has proven its power to enlighten the understanding, strengthen the spirit, and shape character.

Our mission as the School of Music at Brigham Young University is to assist individuals in their quest for perfection and eternal life and in their desire to use the power of music to civilize and invigorate society. As faculty, administrators, and staff, we seek to provide a period of intense learning that will enable students to think clearly about diverse kinds of music and to create, perform, and teach music well.

In the School of Music the student learns self-discipline through rigorous practice in pursuit of accurate and passionate performance. The student also learns cooperation and mutual sensitivity through ensemble work. In the study of music theory and history, the student comes to hear and appreciate the grammar and syntax of various musical languages, to distinguish nuances of style, and to grasp the ways in which styles intertwine with ideas.

Student learn in a variety of situations: private lessons, small seminars, multi-media labs, and large lectures. And they learn through a holistic approach that embraces academic rigor, intuitive insight, physical grace, and spiritual eloquence.

During their time of study in the School of Music, students will have been spiritually strengthened and intellectually enlarged. They will have been given opportunity to develop their ability—using good judgement and common sense—to make right choices leading to a life filled with learning and service.

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David M. Randall, director
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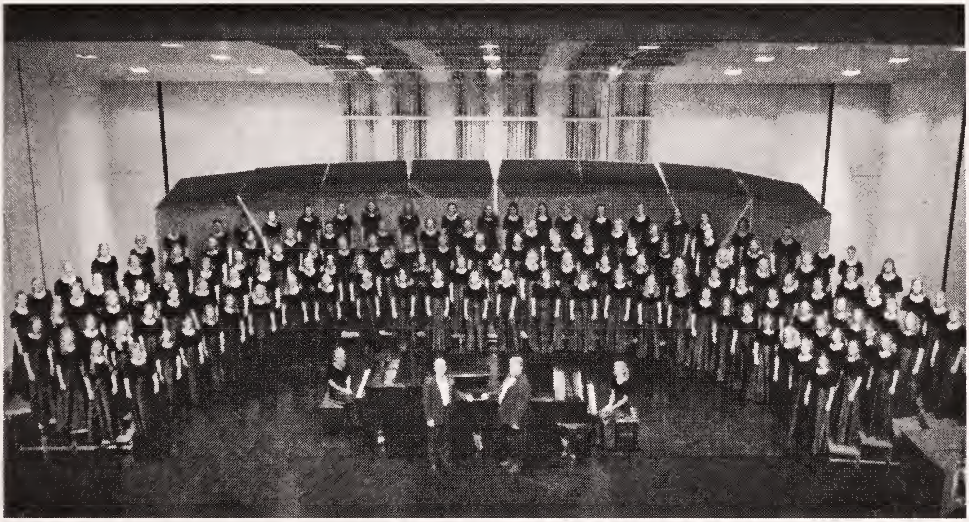

The responsibility of conducting this choir is given to an outstanding choral conducting graduate student each year. Past conductors include Sandefur Schmidt, Martha Sargent, Rebecca Wilburg, Rosalind Hall, Kevin Brower, Bryce Rytting, Jean Applonie, Amy Dalton, Tracy Warby, Jared Anderson, Emily Schaumann, Cherilyn Worthen, Joni Jensen, and Andrew Larson. Each of these conductor has contributed to the development and progress of the BYU Women's Chorus. The choir has gained a strong reputation for beautiful sound, from quiet unison to the majesty of large textured sonorities. Sensitive musicianship and constant vocal improvement are goals for each rehearsal and performance.

The choir is often invited to perform for BYU Devotionals and BYU Women's Conferences. They join the other BYU audition choirs for the annual Christmas Concert and Spring Philharmonic/Choral Concert. On April 13, 2001, they will combine with the BYU Men's Chorus and Philharmonic Orchestra to perform R. Vaughan William's In Windsor Forest and a new work by Dwight Bigler, How Sweet the Moonlight.

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Kira Lee Duke Holladay
Camille Call
Jennifer Smith
Iva Doubravova
Sharon Farr
Biz Chase
Lexi Hansen
Kelly Newbold
Jamie Gibson
Sarah Waite
Megan Benson
Heather Heywood
Kira Farnsworth
Heather Neubert
Bethany Newman
Brynley Bodine
Kara Southwick
Amy Kern
Megan Hansen
Jessica Woodbury
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Kristylee Gill
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Wendy Snarr
Julie Ogden
Soprano II
Sarah Houghton
Tatia Kindred
Liz Cannon
Sharee Gariety
Rebecca Schmidt
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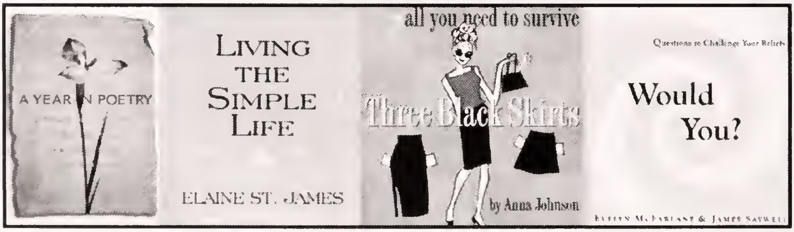
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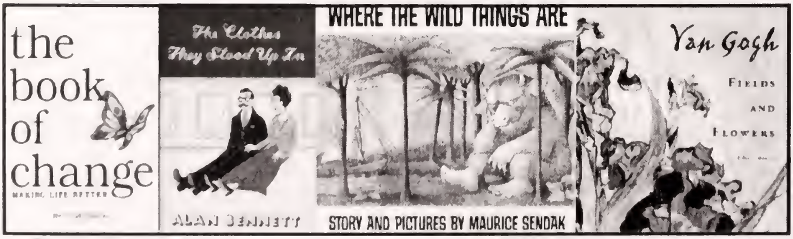
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About the Director

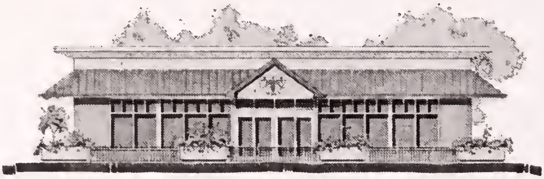
Dwight Bigler, originally from Blackfoot, Idaho, is currently a graduate student in choral music. He has an Associate degree in music from Ricks College and a Bachelor of Music degree from BYU, with emphasis in piano performance. He enjoys arranging and composing music, and is getting huge kicks rehearsing with 148 wonderful women every day.

Guest Soloist

Lindsay Killian, a native of Provo, Utah, is one of the five winners of the 2000 Metropolitan Opera National Council auditions. Her performances have been described as "vibrant" (*New York Times*), "breathtaking," and "sincere," and her voice as being "a solid instrument with every aspect in total control" (*Salt Lake Tribune*). She was named Singer of the Year in 1998 by the Brigham Young University voice faculty.

Her most recent operatic roles include Rosalinda in *Die Fledermaus*, sung with the Utah Lyric Opera Society, and Violetta in Brigham Young University's production of *La Traviata*. She has performed professionally in the 1999 Utah Festival Opera season and was featured in the Utah Opera and the Utah Symphony series, "Concert in the Park," during the summer of 2000. Other roles include Dorabella in *Cosi fan Tutte*, Mrs. Ford in *The Merry Wives of Windsor*, Celie in *Signor Deluso*, and the Mother in *Amahl and the Night Visitors*. Recent engagements include Tatiana in Utah Opera's production of *Eugene Onegin*, and soprano soloist in the Cheyenne Symphony performance of Verdi's *Requiem*. She was the soprano soloist in Honneger's *King David* with the Temple Square Chorale.

Ms. Killian received her Master of Music degree in vocal performance from Brigham Young University in August 2000, where she also obtained a Bachelor of Music degree in oboe performance in 1998. She served a mission for the LDS Church in Rostov, Russia from 1995 to 1997.



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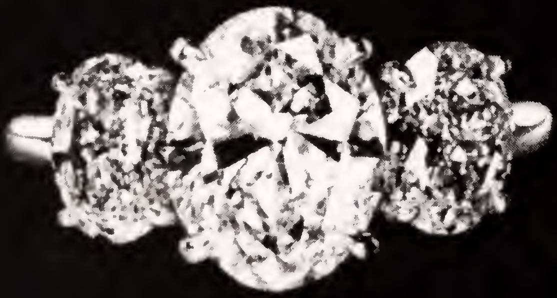

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Program

I

Praise Ye the Name of the Lord
Nikolai Tcherepnin
(b. 1873)

Praise ye the name of the Lord,
Oh, praise the Lord all ye His servants:
Adore Him!
Alleluia

Our Father
Frank Martin
(1890-1974)

Our Father which art in heaven,
Hallowed be thy name.
Thy kingdom come.
Thy will be done in earth,
As it is in heaven.

Give us this day our daily bread.
And forgive us our debts
As we forgive our debtors.
And lead us not into temptation,
But deliver us from evil.
Amen.

Sim Sholom
Traditional Chassidic
arr. Leonard Berkowitz

Grant peace, well-being and blessing,
Grace, love and mercy to us and to all Israel.
Bless us, our God, with the light thou hast given us
In the Torah of Life.

II

Laudamus te, RV 588
Antonio Vivaldi
(1678-1741)

We praise thee. We bless thee.
We worship thee. We glorify thee.

Gott in der Natur
Franz Schubert
(1797-1828)

Great is the Lord! Firmaments without number
are the halls of his fortress;
his chariot is the storm, and thundering clouds
and lightning are his team of horses.

The dawn is only a reflection
of the hem of his gown,
and compared to his radiance,
the sun's blazing light is as twilight.

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October 26, 2000, through November 3, 2001
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Free Admission. For guided tours call 378-ARTS
MOA

When he casts a merciful eye upon the earth
it becomes green, blooms, and laughs.
When he scolds, fire flames forth from the rocks,
and the sea and heavens quake!
Praise the great and almighty Lord,
you lights of his fortress,
you hosts of suns! Blaze for his glory!
Earth, sing his praise.

III

By the Rivers of Babylon — David Amram
(b. 1930)

Lindsay Killian, *guest soloist*

By the rivers of Babylon, there we sat down,
yea, we wept, when we remembered Zion.
We hanged our harps upon the willows in the midst thereof.

For they that carried us away captive
required of us a song;
and they that wasted us required of us mirth, saying,
Sing us one of the songs of Zion.

How shall we sing the Lord's song in a strange land?
If I forget thee, O Jerusalem,
Let my right hand forget her cunning.
If I do not remember thee,
Oh let my tongue cleave to the roof of my mouth;
if I prefer not Jerusalem above my chief joy.

Remember, O Lord, the children of Edom in the day of Jerusalem;
who said, raze it, even to the foundation thereof.

O daughter of Babylon, who art to be destroyed;
happy shall he be, that rewardeth thee as thou hast served us.
Happy shall he be, that taketh and dasheth thy little ones
against the stones.

Where Can I Turn for Peace — arr. Dwight Bigler

IV

Oh, dear! What can the matter be? — arr. Gail Kubik

Will He Remember? — arr. Ron Nelson

It was a lover and his lass — William Mathias

Utah Regional Ballet

2000/2001 Season

Legend of Timpanogos
Egyptian Theatre, Ogden Utah
October 26, 2000

Nutcracker
de Jong Concert Hall – Brigham Young University
December 8, 9, 14, 15 & 16, 2000, at 7:30 p.m.
Matinees on December 9 & 16 at 2:00 p.m.

Evening of Brilliance
Ragan Theatre, Utah Valley State College
March 2, 3, 9, 10, 2001, at 7:30 p.m.

Regional Dance America/Pacific Gala Performance
de Jong Concert Hall – Brigham Young University
May 12, 2001

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A Blossom Falls	Maurice Ravel arr. Robert Gibb
Niska Banja	Serbian Gypsy Dance arr. Nick Page

The spas of Nis, full of warm water,
are pure pleasure for the people there.

The women of Nis are very fine ladies.
They never walk by themselves.

(Gypsy "la la la")

V

I Want Jesus to Walk With Me	arr. Hal H. Hopson
Go Down Moses	arr. Mark Hayes

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SOMEONE'S
DAY.

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238EG0700

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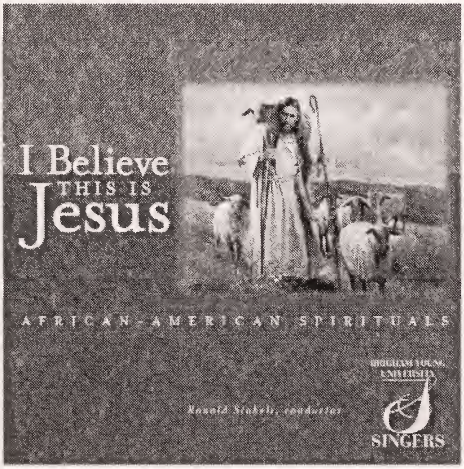
Songs of the Soul	CD
I Believe This is Jesus, African American Spirituals	CD


I Believe
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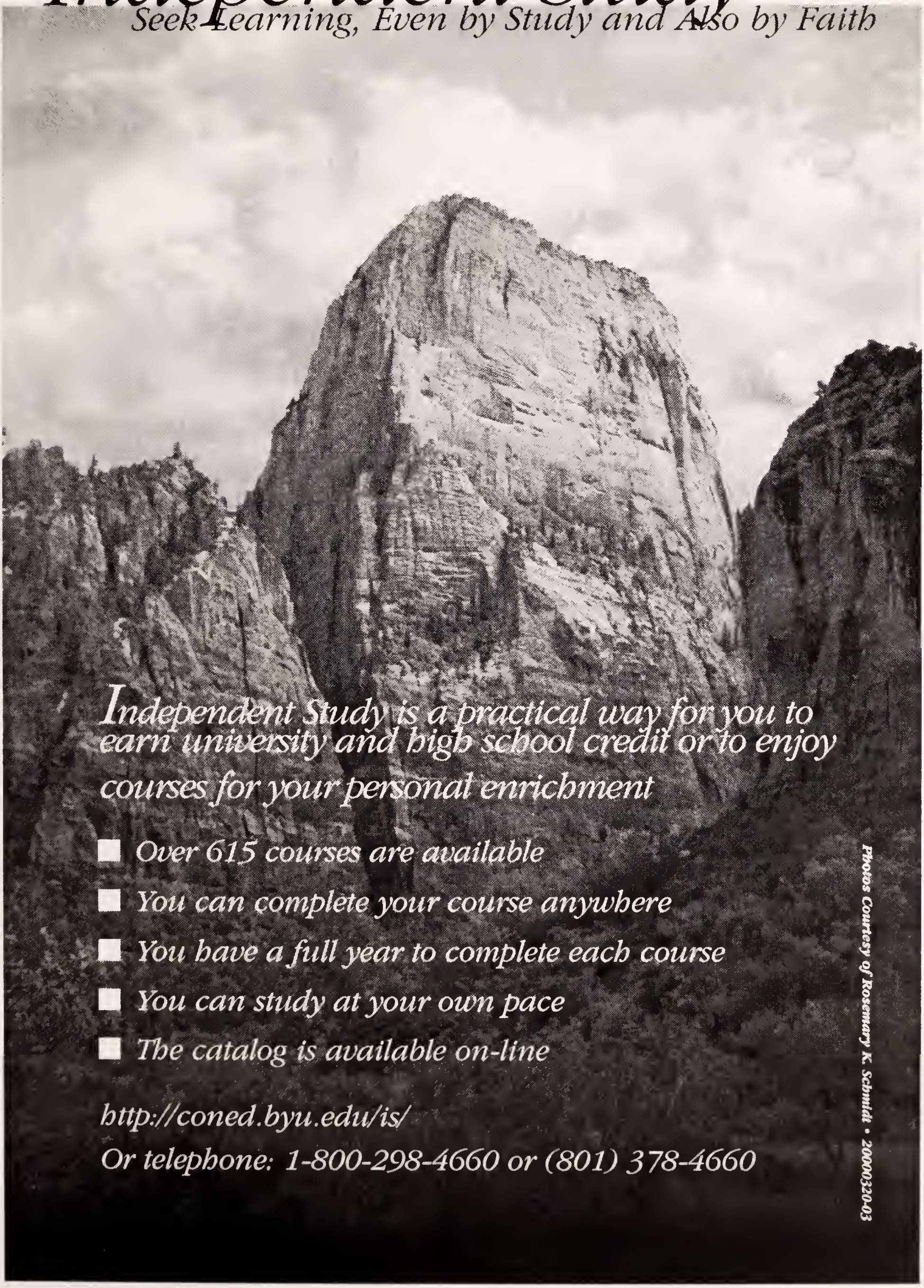

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TANTARA
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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Thursday, April 5, 2001 - 7:30 P.M.
Maeser Building Auditorium

JUNIOR RECITAL
Anna Thomson, ***soprano***
Elaine Green, ***soprano***

Students of
J. Arden Hopkin

Assisted by
Ryan Gee, ***piano***
Lani Hyer, ***piano***

Required for the degree Bachelor of Music and Bachelor of Arts

Program

I

To Young Love	
She Never Told her Love	Franz Joseph Haydn (1732-1809)

Elaine Green

Non so più, from *Le Nozze di Figaro*	W. A. Mozart
Voi che sapete, from *Le Nozze di Figaro*	(1756-1791)

Anna Thomson

II

To My Mother and Grandmother	
Als die alte Mutter	Anton Dvořák (1841-1904)
Zueignung	Richard Strauss (1864-1949)

Elaine Green

III

To Nature	
Die Forelle	Franz Schubert
Ständchen	(1797-1828)

Anna Thomson

IV

To Spain

Ea, la nana	Frederic Torroba (1891-1982)
Del cabello más sutil	Fernando Obradors (1897-1945)
Chanson espanole	Maurice Ravel (1875-1937)
Seguidilla, from *Carmen*	Georges Bizet (1838-1875)

Elaine Green

VI

To Longing Love

Mandoline	Claude Debussy (1862-1918)
Chanson triste	Henri Duparc (1848-1933)

Anna Thomson

Vissi d'arte vissi d'amore, from *Tosca*	Giacomo Puccini (1858-1924)

Elaine Green

VII

To American Traditions

Lass from the Low Countree	Johan Jacob Niles (1892-1980)
The Lamb	Theodore Chanler (1902-1961)
American Lullaby	Gladys Rich (b. 1892)

Anna Thomson

I Still Belive, from *Miss Saigon*	Claude-Michel Schönberg

Anna Thomson & Elaine Green

VIII

To My Brother and My Family

O Danny Boy	Anonymous
When I Have Sung My Songs	Ernest Charles (1895-1984)
Shy, from *Once Upon a Mattress*	Mary Rodgers (b. 1931)

Elaine Green

IX

To God

I Know That My Redeemer Lives	Lewis D. Edwards arr. Goldstein/Lindstrom

Anna Thomson & Elaine Green

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Friday, April 6, 2001 - 6:00 P.M.
Madsen Recital Hall

SENIOR RECITAL

Amman Starr
violin

Student of
Igor and Vesna Gruppman

Assisted by
Dian Baker-Sellheim, ***piano***

Required for the degree Bachelor of Music with a Major in Performance

Program

Fantasia No. 9 in B minor for Violin Solo — Georg Philipp Telemann (1681-1767)
- Siciliana
- Vivace
- Allegro

Sonata No. 3 in D minor, Op. 108 for Violin and Piano — Johannes Brahms (1833-1897)
- Allegro
- Adagio
- Un poco presto e con sentimento
- Presto Agitato

Intermission

Concerto No. 1 in D major, Op. 19 — Sergei Prokofiev (1891-1953)
- Andantino
- Scherzo–Vivacissimo
- Moderato

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Friday, April 6, 2001 - 7:30 P.M.
de Jong Concert Hall

AMERICAN PIANO QUARTET
Massimiliano Frani
Robin Hancock
Paul Pollei
Jeffrey Shumway

with Guest Artists
Irene Peery-Fox
Yuko Takahata

Program

Tarantella in B-flat Major, op. 13 — Josef Rheinberg—Reckendorf

Les Contrastes: Grand Duo dedicated to His Majesty Frederick Auguste, King of Saxony
- Andante con moto — Ignaz Moscheles
- Fugue: Allegro maestoso
- Andante religioso
- Siciliano: Allegretto

Procession of the Nobles — Nicholai Rimski—Korsakov—Hancock
Waltz from *War and Peace* — Sergei Prokofiev—Sabre
Dance — Aram Khatchaturian—Tan

Intermission

Suite Algerienne — Camille Saint-Saëns—Roques
- Prelude (en vue d'Alger)
- Rhapsodie Mauresque
- Reverie du soir (à Blidah)
- Marche militaire Française

Claire de lune from *Suite Bergamasque* — Claude Debussy—Shumway

Overture to *Die Meistersinger vonNurnberg* — Richard Wagner/von Livonius
for Three Pianos/Six Hands

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Friday, April 6, 2001 - 7:30 P.M.
Madsen Recital Hall

SENIOR RECITAL
Jamey Ruiz
soprano

Student of
Lawrence Vincent

Assisted by
Dian Baker-Sellheim, *piano*
Natalie Hackett, *mezzo-soprano*
Megan Boyle, *cello*
Tiraje Anderson, *harp*

Required for the degree Bachelor of Music with a Major in Performance

Program

I

Come all ye songster, from *The Fairy Queen* Sweeter than roses, from *Pausanias*	Henry Purcell (1659-1695)
Ombra mai fu, from *Serse*	George Frideric Handel (1685-1759)
La danza	Gioachino Rossini (1792-1868)

II

Gretchen am Spinnrade	Franz Schubert (1797-1828)
Die Soldatenbraut	Robert Schumann (1810-1856)
Liebst du um Schönheit	Gustav Mahler (1860-1911)
Er ist's	Hugo Wolf (1860-1903)

III

La lune blanche, from *Le bonne chanson*	Gabriel Fauré (1845-1924)
Villanelle, from *Les nuits d'été*	Hector Berlioz (1803-1869)
Chère nuit	Alfred Bachelet (1864-1944)
Ouvre ton coeur	Georges Bizet (1838-1875)
Belle nuit, Ô nuit d'amour, from *Les contes d'Hoffmann*	Jacques Offenbach (1819-1880)

IV

When you're feeling like expressing your affection	Benjamin Britten (1913-1976)
Lullaby	Cyril Scott (1879-1970)
To make a Prairie	Ernst Bacon (1898-1990)
By and by	arr. Henry Thacker Burleigh (1866-1949)
Vanilla Ice Cream, from *She Loves Me*	Jerry Bock (b. 1928)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Friday, April 6, 2001 - 9:00 P.M.
Madsen Recital Hall

SENIOR RECITAL
Tad Harris
bass & baritone

Student of
Clayne Robison

Assisted by
Bridgette Becker, *voice*
Dwight Bigler, *piano*

Required for the degree Bachelor of Music with a Major in Performance

Program

I

Si trai ceppi	George Firderic Handel (1685-1759)
Star vicino	Anonymous
Che fiero costume	Giovanni Legrenzi (1626-1690)

II

Ständchen	Franz Schubert
Auf dem Flusse	(1797-1828)
Widmung	Robert Schumann (1810-1956)

III

Epouse quelque brave fille, from *Manon*	Jules Massenet (1842-1912)
Don Quichotte à Dulcinee I. Chanson romanesque II. Chanson épique III. Chanson à boir	Maurice Ravel (1875-1937)

IV

Nyet tolko tot Ktoznal	Piotr Ilyich Tchaikovsky (1840-1893)
Vecchia zimarra, from *La Bohéme*	Giacomo Puccini (1858-1924)
The Wanderer	R.V. Williams
The Vagabond	(1872-1958)
Myself when Young	Liza Lehmann (1862-1918)
Cabin	Paul Frederic Bowles (1910-1999)
Me	Menken (b. 1949)

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, April 7, 2001 - 2:00 P.M.
Madsen Recital Hall

GRADUATE RECITAL

Mike Henrie
percussion

Student of
Ron Brough

Assisted by
Michelle Pettit, ***viola***
Denson Angulo, ***bass***
Scott Homer, ***congas***
BYU Afro Latin Jazz Combo

Required for the degree Master of Music

Program

A Little Prayer	Evelyn Glennie (b. 1965)
Variations for Four Drums and Viola Introduction Variation No. I Variation No. II Variation No. III Variation No. IV Variation No. V Finale	Michael Colgrass (b. 1932)
St. Thomas	Sonny Rollins (b. 1929)
In-Pulse	Jon Whitlock (b. 1970)

Rhythm Song	Paul Smadbeck (b. 1955)
Max… Meet Philly!	Mike Henrie (b. 1973)
Theme Based on Hary Janos	Fred D. Hinger (1920-2001)
Cocinando	Ray Barretto (b. 1929)

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, April 7, 2001 - 4:00 P.M.
Madsen Recital Hall

JUNIOR RECITAL
Brigette Becker
Rachelle Hulme
sopranos

Students of
Lawrence Vincent

Assisted by
Christine Farnsworth, *piano*
Melanie Carter, *oboe*

Required for the degree Bachelor of Music with a Major in Performance

Program
I

Duet: Laudamus te, from *Gloria in* D Major
Antonoi Vivaldi
(1678-1741)

Va godendo
George Friederick Handel
(1685-1759)

Brigette Becker

Il Mattino
Maria Malibran
(1808-1936)

Rachelle Hulme

II

Mandoline
Gabriel DuPont
(1878-1914)

Mandoline
Gabriel Fauré
(1845-1924)

Guitare
Benjamin Godard
(1849-1895)

Rachelle Hulme

Guitare
Jules Massenet
(1842-1912)

Brigette Becker

III

Die Forelle		Franz Schubert (1797-1828)
Der Gärtner		Hugo Wolf (1860-1903)
	Rachelle Hulme	
O kühler Wald		Johannes Brahms (1833-1897)
Lilacs		Sergei Rachmaninoff (1873-1943)
	Brigette Becker	
Duet: Ländliches Lied		Robert Schumann (1810-1856)

IV

Selections from *Ten Blake Songs*		Ralph Vaughn-Williams
Infant Joy		(1872-1958)
	Rachelle Hulme	
Little Lamb The Shepherd		
	Brigette Becker	
Eternity		
	Rachelle Hulme	
Duet: Habañera		Pauline Viardot (1821-1910)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, April 7, 2001 - 5:00 P.M.
Maeser Building Auditorium

SOPHOMORE RECITAL

Justin Robert Cash
guitar

Student of
Lawrence Green

Assisted by
Denson Angulo, *bass*
Mitch Lee, *drums & percussion*
David Halliday, *saxophone*

Required for the degree Bachelor of Music with a Major in Performance

Program

Selections from *Suite Española* Cádiz Asturias (Leyenda)	Isaac Albéniz (1860-1909)
Softly, As In A Morning Sunrise	Oscar Hammerstein (1895-1960) Sigmund Romberg (1887-1951)
Take the "A" Train	William Strayhorn (1915-1967)
Garota de Ipanema	Antonio Carlos Jobim (b. 1927)
All of Me	Simon/Marks
Manha de Carnaval	Luís Bonfá
Blues	Anon.

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, April 7, 2001 - 6:00 P.M.
Madsen Recital Hall

GRADUATE RECITAL

Allison E. Unsworth
violin

Student of
Igor and Vesna Gruppman

Assisted by
Dian Baker-Sellheim, *piano*

Required for the degree Master of Music

Program

Sonata in C Major, BWV 1027	Johann Sebastian Bach
Largo	(1685-1750)
Allegro assai	
Sonata in D Major, op. 94a	Sergei Prokofieff
Moderato	(1891-1953)
Presto	
Andante	
Allegro con brio	

Intermission

Concerto in D Major, op. 77	Johannes Brahms
Allegro non troppo	(1833-1897)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, April 7, 2001 - 7:30 P.M.
Madsen Recital Hall

STUDENT RECITAL
Elizabeth Ann Young
oboe

Student of
Geralyn Giovannetti

Assisted by
Jayne Galoway, *piano*
Alison Unsworth, *violin*
Carma Martino, *viola*
Nathan Jasinski, *cello*

Program

Sonata in G Minor, Wq. 135	Carl Philipp Emanuel Bach
Adagio	(1714-1788)
Allegro	
Vivace	
Quartet in F Major for Oboe, Violin, Viola and Violincello, KV 370	W. A. Mozart
Allegro	(1756-1791)
Adagio	
Rondo	

Intermission

Drei Romanzen, op. 94	Robert Schumann
Nicht schnell	(1810-1856)
Einfach, inning	
Nicht schnell	
Three Piece Suite for Oboe and Piano	Madeleine Dring
Showpiece	(1923-1977)
Romance	
Finale	

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BYU College of Fine Arts and Communications · School of Music

Concert Choir

Rosalind Hall, conductor

Saturday, April 7, 2001

de Jong Concert Hall Harris Fine Arts Center

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The School of Music

Welcome to tonight's musical production. We are sure that you will have an enjoyable musical experience, one that will enlighten your understanding and strengthen your spirit.

Accredited by the National Association of Schools of Music, the School of Music at Brigham Young University has nearly 800 majors enrolled in its undergraduate and graduate programs. With a full-time faculty of 51 plus additional part-time associates, the school offers programs leading to the B.A., B.F.A., B.M., M.A., and M.M. Among the university's 11 colleges, three professional schools, and four areas of study is the College of Fine Arts and Communications, comprising the School of Music and the Departments of Communications, Theatre and Media Arts, and Visual Arts.

The School of Music respects and celebrates the historic position of music at the heart of a liberal education and the gospel. From ancient times, music has proven its power to enlighten the understanding, strengthen the spirit, and shape character.

Our mission as the School of Music at Brigham Young University is to assist individuals in their quest for perfection and eternal life and in their desire to use the power of music to civilize and invigorate society. As faculty, administrators, and staff, we seek to provide a period of intense learning that will enable students to think clearly about diverse kinds of music and to create, perform, and teach music well.

In the School of Music the student learns self-discipline through rigorous practice in pursuit of accurate and passionate performance. The student also learns cooperation and mutual sensitivity through ensemble work. In the study of music theory and history, the student comes to hear and appreciate the grammar and syntax of various musical languages, to distinguish nuances of style, and to grasp the ways in which styles intertwine with ideas.

Student learn in a variety of situations: private lessons, small seminars, multimedia labs, and large lectures. And they learn through a holistic approach that embraces academic rigor, intuitive insight, physical grace, and spiritual eloquence.

During their time of study in the School of Music, students will have been spiritually strengthened and intellectually enlarged. They will have been given opportunity to develop their ability—using good judgement and common sense—to make right choices leading to a life filled with learning and service.

Thank you for being in attendance. Your support of our programs is greatly appreciated.

David M. Randall, director
Brigham Young University
School of Music

RUSSIAN FIREWORKS!

Wednesday, April 4
Abravanel Hall, 7:30 p.m.

Utah Symphony
Pavel Kogan, conductor
Ilya Itin, piano

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UTAH SYMPHONY
Keith Lockhart, Music Director

BYU Concert Choir

The **Brigham Young University Concert Choir** is comprised of 90 advanced singers who are drawn from virtually every department of the University and represent students from throughout the United States and abroad. This highly select ensemble has acquired an outstanding reputation, both on–campus and within the community, for its captivating performances of a wide variety of repertoire, taken from the great choral literature and encompassing many different styles and genres. The choir has appeared in highly successful performances at the national convention of the Music Teachers National Association and the American Choral Directors Association.

About the Director

A native of Wales, U.K., **Rosalind Hall** came to Brigham Young University in 1989 to pursue post-graduate studies in choral conducting. Her British training was at London's Royal Academy of Music and Edinburgh and London Universities. Before returning to BYU last year, she spent seven years at the Waterford School, where she chaired the music department, directed the choral program, and played a key role in developing the Waterford Fine Arts Academy which opened in 1999. Sister Hall is the first person at the university to have participated either as singer or conductor in each of the five choirs of the choral area.

Choral Recordings

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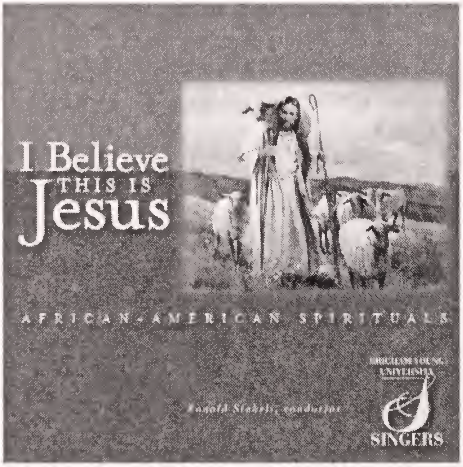
I Believe
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Jesus
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Shout for Glory	CD
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Program

I

Dziedot Dzimu, Dziedot Augu
Latvian Folk Song
arr. Alfred Kalnins

I was born to sing, so I sing, aija,
I will always sing and fill my life with joy.

Let All the World In Every Corner Sing
Rene Clausen

II

Utrecht Jubilate, Nos I, II, IV, VI and VII
George Frederick Handel
(1685-1759)

Utrecht Jubilate was first performed with its companion piece Utrecht Te Deum in St Paul's Cathedral, London, on July 7, 1713, as a Thanksgiving Service to celebrate the peace treaty which ended "Marlborough's War." Although Queen Anne was unable to attend the service due to ill health, there is little doubt that these works greatly enhanced Handel's position among the British nobility and led to a pension granted to him by the Queen later that year. The newspapers of the day reported that "The Church-Musick was Excellent in its Performance, as it was Exquisite in its Composure."

I. O Be Joyful In the Lord
II. Serve the Lord With Gladness
IV. O Go Your Way Into His Gates
VI. Glory Be To the Father
VII. As It Was In the Beginning

III

From the Lands of the Gypsies

Pandur-andandorj
Lajos Bárdos
(b. 1899)

Four Slovak Folk Songs, Nos. I, III and IV
Bela Bartók
(1881-1945)

I. Thus sent the mother her little daughter into a distant land,
Sternly she bid her, "Follow thy husband. Never return to me!"

"Lo I shall change me into a blackbird, fly to my mother's home;
There I'll be waiting sad in her garden, on a white lily's stem"

Out came the mother; "Who is this blackbird? Strange is her song and sad;
Forth and begone now, go little birdling, from my white lily's stem."

"To a bad husband mother has sent me forth to a distant land.
Why must I suffer such bitter pining in an ill-fated bond?"

III. Food and drink's your only pleasure, and to dance so madly.
But to work with pin and needle will not appeal to thee.
To the merry bagpipe player I have paid some money.
For while you are dancing I stand by alone, nobody cares for me.

IV. Bagpipes are a-playing! Dancers are a-swaying!

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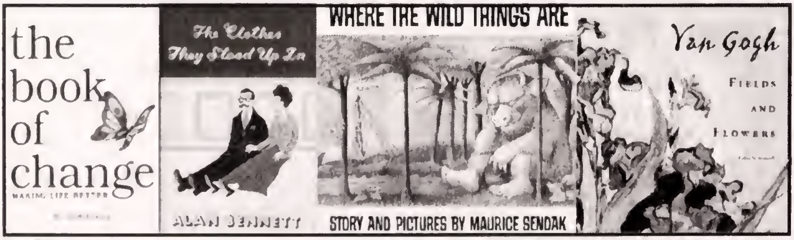
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Van Gogh
FIELDS AND FLOWERS

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Piper play 'til all is spent, to our hearts and heels content!
Play on bright and bonny, while we have the money!
Tavern-keeper one for you! Here's one for the piper too!
Once a goat was straying; now his skin is playing!
While the goat no more can prance, bagpipes make the young folk dance!

Zigeunerleben (A Gypsy's Life) Robert Schumann
(1810-1856)

Camella Canete, Nadia Bikhazi, Daniel Webb, Robert Brandt, *soloists*

In the shadows of the woods, there is a rustling.
Flames flicker and deceive the eye.
Here gather the gypsies, with lightning eyes and flowing hair,
Nursed on the Nile's blessed flow
and browned from Spain's southerly glow.

Around the blazing fire camp the men, wild and bold.
Close by crouch the women, prepraring the meal and filling the goblet.
Now legends and songs sound in the circle,
Like Spain's gardens, so blooming and colorful,
And the Gypsy Queen chants incantations to fight off danger.

Black-eyed girls begin the dance;
Torches spark in red brilliance;
Guitars and cymbals ring,
The dance grows wilder.
Then, exhausted, they rest from the night's revelry.
The beech trees lull them to sleep;
They dream of their happy homeland from which they are banished.

In the East the morning awakes,
And wipes away the beautiful visions of the night.
The gypsy gathers his mule and moves on.
Who knows where?

Intermission

IV

All Night Vigil, Nos I, III and VI Sergei Rachmaninoff
(1873-1943)

Composed in 1915, Rachmaninoff's All Night Vigil was set for a night-long service celebrated in Russian monasteries and, on the eves of holy days, in Russian Orthodox churches. Most of the movements are based on traditional Russian or Greek chants, set in a style which represents the composer's sincere attempt to write in a style which is both acceptable for church use and is at the same time true to his own creative instincts. Devoid of his customary romantic gestures, the sacred chants are harmonized in block chords or set with simple but eloquent counterpoints. Constant dynamic shading lends the work great beauty and drama. All Night Vigil is considered the finest of Rachmaninoff's sacred works and has been praised as representing the greatest height reached by music of the Russian Orthodox Church.

I. O Come Let Us Worship
III. Blessed Is the Man
VI. Ave Maria

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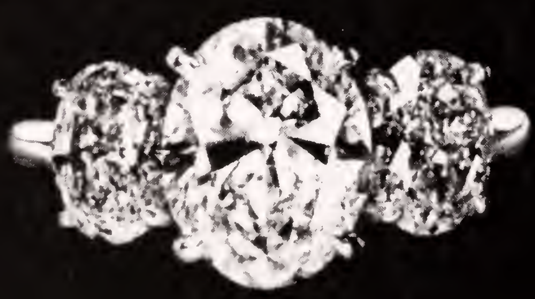

GOLDESIGN

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Nonsense

Richard Rodney Bennett
(b. 1936)

First performed in 1984 at the Chester Summer Music Festival by the National Youth Choir of Great Britain, Nonsense is an excellent example of Richard Rodney Bennett's astonishing gift for mimicry, parody, and pastiche. Considered by many to be the most brilliant British composer of his generation, Bennett's fame was established through works of a much more serious nature, including symphonies, operas, and multiple chamber works. This setting of poems from *The Book of Nonsense* by Mervyn Peake demonstrates not only his lively sense of humor but also his dazzling instinct for that elusive blend of sophistication and accessibility.

O Here It Is! And There It Is!

Oh here it is! And there it is!
And no one knows whose share it is,
Nor dares to stake a claim.
But we have seen it in the air,
A fairy like a William Pear,
With but itself to blame.
A thug it is! And smug it is!
And like a floating pug it is,
Above the orchard trees.
It has no right, no right at all
To soar above the orchard wall,
With chilblains on its knees.

Aunts and Uncles

When Aunty Jane
Became a crane
She put one leg behind her head;
And even when the clock struck ten
Refused to go to bed.

When Aunty Grace
Became a plaice
She all but vanished sideways on;
Except her nose and pointed toes
The rest of her was gone.

When Uncle Wog
Became a dog
He hid himself for the shame;
He sometimes hid his bone as well
And wouldn't hear the front-door bell
Or answer to his name.

When Aunty Flo
Became a crow
She had a bed put in a tree;
And there she lay and read all day
Of ornithology.

When Aunty Vi
Became a fly
Her fav'rite nephew sought her life;
How could he know that with each blow
He bruised his Uncle's wife?

When Uncle Sam
Became a ham
We did not dare carve him up;
He struggled so we let him go
And gave him to the pup.

When Aunty Nag
Became a crag
She stared across the dawn;
To where her spouse kept open house
With ladies on the lawn.

When Aunty Mig
Became a pig
She floated on briney breeze;
With irritation in her heart
And warts upon her knees.

When Aunty Jill
Became a pill
She stared all day through dark blue glass;
And always sneered when men appeared
To ask her how she was.

When Uncle Jake
Became a snake
He never found it out;
And so as no one mentions it
One sees him still about.

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MOA

Lean Sideways on the Wind

Lean sideways on the wind
And if it bears your weight,
You are a daughter of the Dawn.
If not, pick up your carcass, dry your tears,
Brush down your dress,
For that sweet elfin horn you thought you heard was from no fairy land;
Rather it flooded through the kitchen floor,
From where your Uncle Eustace and his band of flautists
turn my cellar more and more
Into a place of hollow and decay.
That is my theory darling anyway.

Of Pygmies, Palms and Pirates

Of pygmies, palms and pirates,
Of islands and lagoons,
Of blood bespotted frigates,
Of crags and octoroons,
Of whales and broken bottles,
Of quicksands cold and gray,
Of ullages and dottles
I have no more to say.
Of barley corn and furrows,
Of farms and turf that heaves,
Above such ghostly burrows,
As twitch on summer eves,
Of fallow-land and pasture,
Of skies both pink and grey,
I made a statement last year,
And have no more to say.

Brandon Stewart and Brett Stewart, *pianists*

VI

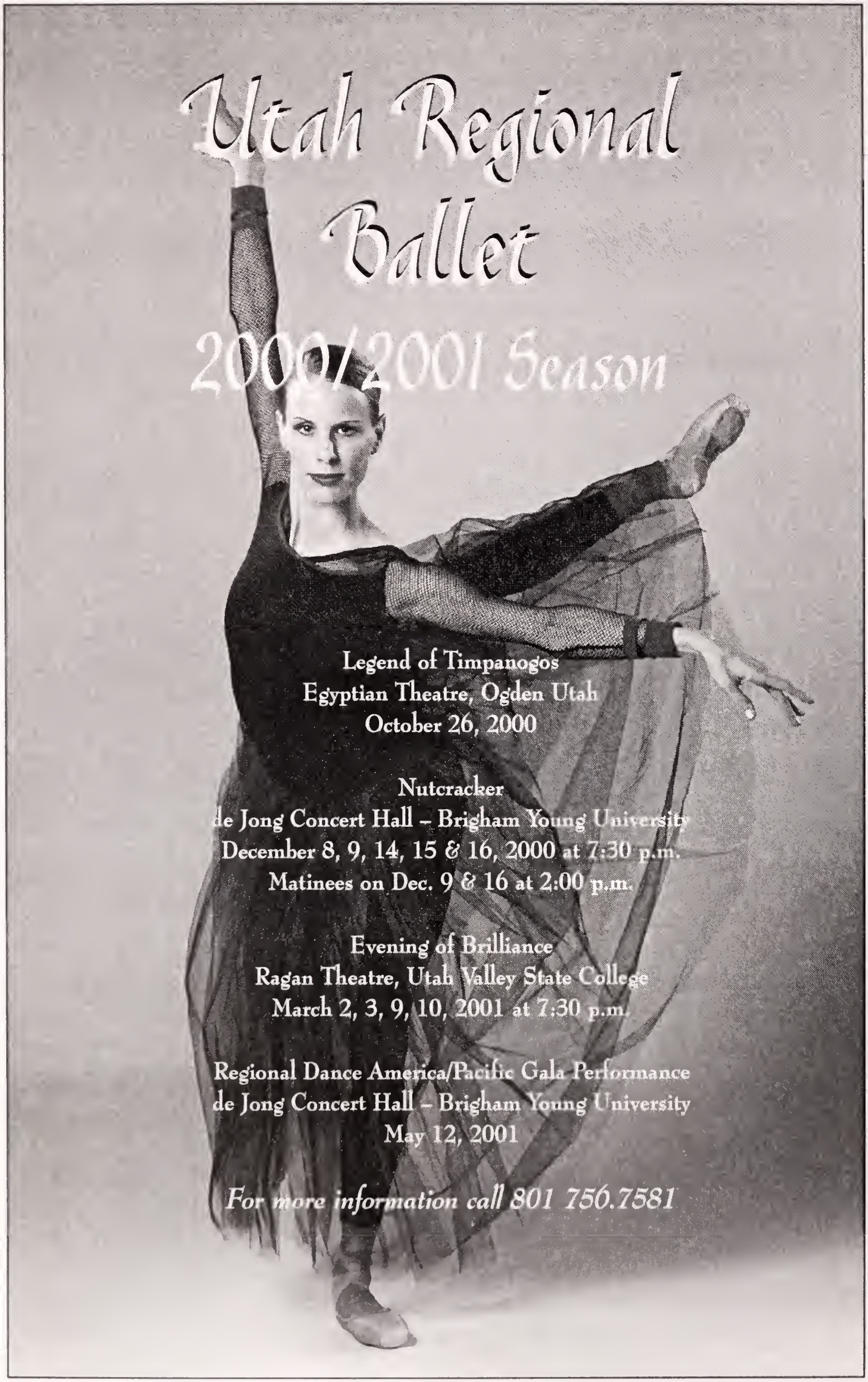
Riverdance — Bill Whelum

In February 1995 *Riverdance – The Show*, a full-length production of Irish hard shoe dance accompanied by music based on traditional Irish modes and forms and played on authentic celtic instruments, took the world of show business by storm in its first performance at The Point, Dublin. Its inspiration was the life of a river, winding its way through generations of history, culture and tradition. Both primitive and sophisticated, the melodies are sometimes dark and evasive, sometimes quirky and mischievous, always haunting and evocative. Following its opening in Dublin, the show went on to play to millions of people worldwide. Its enormous success is attributed to its composer's ability to capture in new and innovative ways the very essence of Ireland and the Irish.

Lift Your Wings (A farewell from those departing for America)

Shane Warby and Sharon Norris, *soloists*

How can the flowers grow if the wild winds blow
and the cold snow is all around?
And where will the frail birds fly if the homes on high
have been torn down to the ground?



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2000/2001 Season

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Nutcracker
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Matinees on Dec. 9 & 16 at 2:00 p.m.

Evening of Brilliance
Ragan Theatre, Utah Valley State College
March 2, 3, 9, 10, 2001 at 7:30 p.m.

Regional Dance America/Pacific Gala Performance
de Jong Concert Hall – Brigham Young University
May 12, 2001

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Lift the wings and carry me away from here and
Fill the sail that breaks the line to home.
But when I'm miles and miles apart from you,
I'm beside you when I think of you *a stoirin a ghra*

How can a tree stand tall if the rain won't fall
to wash its branches down?
And how can the heart survive, can it stay alive
If its love's denied for long?

Home and the Heartland (Returning to the Homeland)

Natalie West and Brandon Stewart, *soloists*

From high in the sky, through the clouds and rain,
Every familiar field seems like an old friend.
When every hand you shake is like a warm embrace,
Could only be one sweet place, home and the heartland.

Sing out your songs and ring out your stories and rhymes.
Weave from your dreams those mystical dances
That lead us to bind in heart and mind.

As we circle the world with our wandering airs,
Gathering here and there, leaving behind our share,
Like the leaves in the wind, they are blown along,
Melodies rising from home and the heartland

Cloudburst (The origins of the river and its journey toward the sea, nourishing everything it touches)

Kimberley Talbot, *soloist*

Hear my cry in my hunger and search for you.
Taste my breath on the wind.
See the sky as it mirrors my colors
And hints and whispers begin.

I am living to nourish you, cherish you.
I am pulsing the blood in your veins.
Feel the magic and power of surrender to *Uisce Beatha*

Every finger is touching and searching
Until your secrets come out.
In the dance as it endlessly circles
I linger close to your mouth.

Shivna (A twelfth century Gaelic poem that tells the story of Mad Sweeeny who was cursed by a bishop for his wrongdoings to roam amongst the treetops in the company of an old hag. The text of the poem is accompanied by mouthmusic, a traditional element of Irish music.)

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Concert Choir

Rosalind Hall, *conductor*
Kenneth Owen, Cherilyn Worthen, *graduate assistant*
Brett Stewart, Brandon Stewart, Willem Van Schalkwyk, *piano*
Douglas Bush, *organ*
Scott Brewster, *hammer dulcimer*

Soprano

Charlotte Booren Camella
Canete Angela Christensen
Amy Dorff
Britta Erickson Natalie
Hackett Sharon Harris
Alicen Hickey Rachael
Hopkin Angela Hunter
Sarah Mackay
Andrea Miller Sharon Norris
Erin Palmer
Lorena Perry
Emma Sorenson Lyndsey
Stewart Kimberlee Talbot
Alyssa Zainer

Alto

Nadia Bikhazi Jessica Burton
Amy Caldwell Demaree
Clayson Bethany Cole
Francesca Damiano Kristen
Dorff Chelsea B. Dyreng
Sarah Fawcett
Annie Fullmer Elaine Green
Lindsay Henriod Karen
Hornberger Erin Kotyk
Jeanne Morrison Leslye
Nelson Tenille Permann
Mele Santos
Anna Thompson Suzanne
Wootton Cherilyn Worthen

Tenor

Donald Allison Matthew
Bradbury Patrick Dinsmoor
Joshua Gardner
Josh Gates
Ryan Gee
Jonathan Groberg Clark
Johnsen Damon Johnson
Tyler Kimball
Peter Maxwell
Keith McCauley James
Noble
James Stevens
Brett Stewart Michael
Thatcher Spencer Toronto
Daniel Webb

Bass

Christian Allred
Nathan Bowen
Robert Brandt Steven
Danielson
Carter Durham
Steven Fischer
Hans Fugal
Kevin Hales
Timothy Hanna
Jacob Hiatt
Donald Hickman
Jason Hochstrasser
Peter Ivie
Alexander Oldroyd
Kenneth Owen
Henry Patterson
Scott Paul
David Perry
Michael Richardson
Mark Steed
Brandon Stewart
Brian Taylor
Willem Van Schalkwyk
Shane Warby
Michael Ware
Neil Whitaker
Jeremy Whittaker
Justin Whittaker

Instrumentalists

Violin I

Marilyn Bassett
Beth Benne
Amanda Talbot

Violin II

Mindy Fackrell
Emily Price
Heather Rust

Violin III

Alice Ashton
Dirk Johnson

Viola

Tyler Hockanson
Andrew Snow
Amber Wiley

Cello

Megan Boyle
Andrew Moore

Bass

Denson Angulo

Oboe

Melanie Carter
Mandy Croft

Trumpet

Jason Bergman
Jermie Arnold

Timpani

Jaime Lund

Folk Music Ensemble

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Rebecca Davies
Bethany Jordan
Heather Korman
Emily Morris
David Reimschussel
David Tomer
Emily Yu
Glen Varga
Ivan Wolfe

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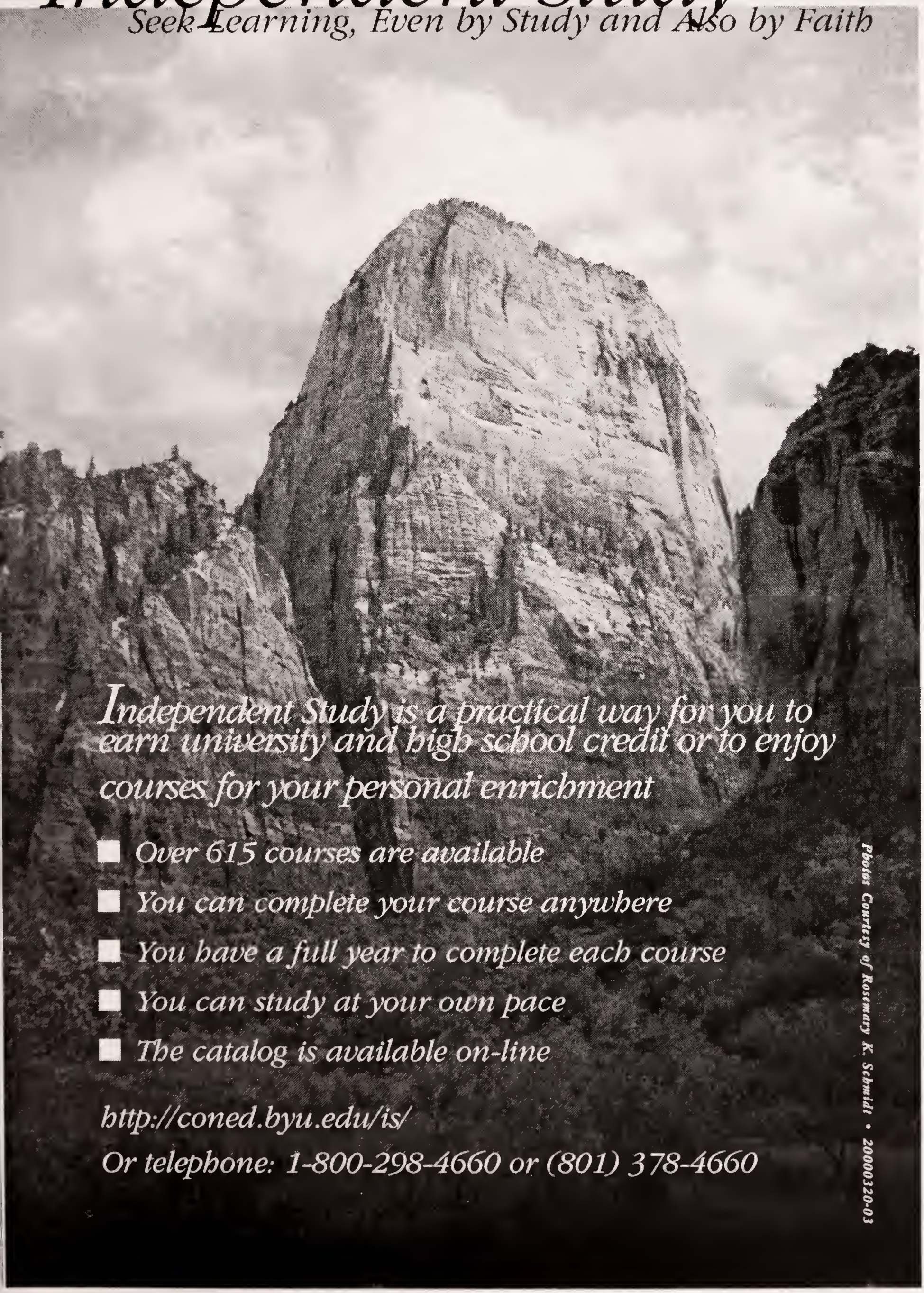Brigham Young University

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Museum of Art Auditorium

JUNIOR RECITAL
Cathryn Knoles
harp

Student of
ShruDeLi Ownbey

Required for the degree Bachelor of Music with a Major in Performance

Program

Prelude Op. 12, No. 7	Serge Prokofiev (1891-1953)
Tema con Variazioni	George Frideric Handel/Zingel (1685-1759)
Etude No. 6 Andante, from *Violin Sonata No. 2*	J. S. Bach/Grandjany (1685-1750)
Etude No. 3	Wilhelm Posse (1852-1925)
Impromptu Op. 86	Gabriel Fauré (1845-1953)
Suite of Eight Dances Gavotte Meneut Polka Siciliana Bolero Sequidilla Tango Rumba	Carlos Salzedo (1885-1961)

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Tuesday, April 10, 2001 - 7:30 P.M.
Madsen Recital Hall

GUITAR ENSEMBLE

Lawrence Green, ***director***

Charles Middleton
Kristen Bromley
Dane Ericksen

Program

Terpsichore (1612)	Michael Praetorius
Bransle	(1571-1621)
Ballet	
Spagnoletta	
Volta	
Trio No. 1 in C Major, HV20	Joseph Haydn
Allegro Moderato	(1732-1809)
Andante	
Finale: Vivace	
Cuban Landscape with Rain	Leo Brouwer
	(b. 1939)
Selections from *El Sombrero de tres picos*	Manuel de Falla
Danse du Corregidor	(1867-1946)
La Nuit	
Danse du Meunier	

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Tuesday, April 10, 2001 - 7:30 P.M.
Maeser Building Auditorium

SENIOR RECITAL
Jeremy Whittaker
Justin Whittaker
baritones

Students of
J. Arden Hopkin
Lawrence Vincent

Assisted by
Melisaa Heath, ***soprano***
Christopher Beezley, ***piano***

Required for the degree Bachelor of Music with a Major in Performance

Program

Mozart Opera Arias — Wolfgang Amadeus Mozart (1756-1791)
Der Vogelfänger bin ich ja, from *Die Zauberflöte*
Hai già vinta la causa!... Vedrò mentr'io sospiro, from *Le Nozze di Figaro*

Justin Whittaker

Deh viene alla finestra, from *Don Giovanni*
Finch' han dal vino, from *Don Giovanni*

Jeremy Whittaker

Lieder aus des Knabenwunderhorn

Der Überläufer Op. 48, No. 2 — Johannes Brahms (1833-1897)
Wiegenlied Op. 49, No. 4
Scheiden und Meiden — Gustav Mahler (1860-1911)
Ablösung im Sommer

Justin Whittaker

Jagdlied Op. 84, no. 8 — Felix Mendelssohn/Bartholdy (1809-1847)
Altdeutsches Frühlingslied Op. 86, no. 6
Das Lied vom Herrn von Falkenstein Op. 43, no. 4 — Johannes Brahms
Marienwürmchen Op. 79, no. 4 — Robert Schumann (1810-1856)

Jeremy Whittaker

Les Angelus
Claude Debussy
(1862-1918)

Deux romances:
  I. Romance: L'âme évaporée
  II. Les Cloches

Justin Whittaker

Trois chansons de Frances
Cluade Debussy
  I. Rondel ("le temps")
  II. La grotte
  III. Rondel ("Pour ce que Plaisance")

Jeremy Whittaker

Old American Songs (Set I)
Aaron Copland
(1900-1990)
  The Boatman's Dance
  The Dodger
  Long Time Ago
  Simple Gifts
  I Bought Me a Cat

Justin Whittaker

Old American Songs (Set II)
Aaron Copland
  Little Horses
  Zion's Walls
  The Golden Willow Tree
  At the River
  Ching-a-Ring Chaw

Jeremy Whittaker

Opera Arias
  Largo al factotum, from *Il Barbiere di Siviglia*
Gioacchino Rossini
(1792-1868)

Justin Whittaker

  Vision Fugitive, from *Hérodiade*
Jules Massenet
(1842-1912)

Jeremy Whittaker

Broadway Duets
  Agony, from *Into the Woods*

Jeremy & Justin Whittaker

  Anything You Can Do, from *Annie Get Your Gun*

Jeremy Whittaker & Susanne Wooten

  How Could I Ever Know, from The *Secret Garden*

Justin Whittaker & Melissa Heath

  Lily's Eyes, from *The Secret Garden*

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COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Tuesday, April 10, 2001 - 9:00 P.M.
Madsen Recital Hall

SENIOR RECITAL
Kevin Walker
organ

Student of
Don Cook and Parley Belnap

Required for the degree Bachelor of Music with a Major in Performance

Program

Fantasia and Fugue in G Minor, BWV 542	Johann Sebastian Bach (1685-1750)
Messe Pour les Convents I. Plein jeu II. Fugue sur la Trompette III. Recit de Chromhorne IV. Trio à 2 dessus de Chromhorne et las basse de Tierce V. Dialogue	François Couperin (1668-1733)
Praeludium in F-sharp minor, BuxWV 146	Dieterich Buxtehude (1637-1707)
Toccata 20	Girolamo Frescobaldi (1583-1643)
The Star Spangled Banner: Concert Variations	Dudley Buck (1839-1900)
Six Trios, Op. 47 1. Canon 2. Gigue 3. Canzonetta	Max Reger (1873-1916)
Prelude et Fugue sur le nom d'Alain, Op. 7	Maurice Duruflé (1902-1986)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Tuesday, April 10, 2001 - 9:00 P.M.
151 Tanner Building

SOPHOMORE RECITAL

David Steven Faires
trumpet

Student of
David Brown

Assisted by
Bryan Elkins, *piano*
Jason Bergman, *trumpet*

Required for the degree Bachelor of Music with a Major in Performance

Program

Concerto in E-flat for Trumpet	J.G.B. Neruda (1708-1780)
Concerto for Trumpet	Alexander Arutunian (b. 1920)
Ten Concert Duets for Trumpet I. Fanfare	Anthony Plog (b. 1947)
Fantasie and Variations on *The Carnival of Venice*	Jean-Baptiste Arban (1825-1889)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Wednesday, April 11, 2001 - 7:30 P.M.
Madsen Recital Hall

SILVER BREEZE FLUTE CHOIR
April Clayton, ***director***

Program

Laudate Dominum in Tympanis	Giavanni Pierluigi Palestrina—Tonsing (1525-1594)
Madrigal	Philippe Gaubert—Monroe (1879-1941)
Allegro, from *Serenade No. 11*, KV 375	Wolfang Amadeus Mozart—Fleming (1756-1791)

Intermission

Interlude, from *Suite for flute choir*	Alec Wilder (1907-1980)
The Goldfinch Concerto Allegro Cantabile Allegro	Antonio Vivaldi—Axtell (1678-1741)

Members of the Silver Breeze Flute Choir

Trisha Christler
Rosa Garcia
Laura Hasler
Carolyn Holdaway
Rebecca Hollingsworth
Erin Huff
Marissa Jager
Bethany Jordan
Christie Layton
Renee McKeen
Joanna Miller
Sara Moulton
Julie Nay
Rebecca Olson

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Thursday, April 12, 2001 - 7:30 P.M.
Madsen Recital Hall

WOODWIND CHAMBER MUSIC

Program

Quintet No. 3 in F Major — Giovanni Guiseppe Cambini (1746-1825)
Allegro espressivo
Larghetto sostenuto ma con moto
Prestonia non tanto

Hemidemisemiquaver Quintet
Sharon Farr, *flute*
Julia Hobbs, *oboe*
Dorothy Anderson, *clarinet*
Brian Hicks, *bassoon*
Mariah Stringer, *horn*

Quintet — Paul Taffanel (1844-1908)
Allegro con moto
Andante
Vivace

Patricia King, *flute*
Elizabeth Young, *oboe*
Laura Campbell, *clarinet*
Melissa Bitter, *bassoon*
Renee Wilson, *horn*

Trois Pièces brèves — Jacques Ibert (1890-1962)
Allegro

Bläserquintett Es-Dur, Op. 88, No. 2 — Anton Reicha
Finale, allegro molto — (1770-1836)

Ç'kemi Woodwind Quintet
Sarah Jones, *flute*
Heather Fraley, *oboe*
Christopher Tanzie, *clarinet*
Michele Bowen, *bassoon*
Lucy Hall, *horn*

Caprice on Danish and Russian Airs, op. 79 — Camille Saint-Saëns
(1835-1921)

Ofriue Swends
Holly Hubbard, *flute*
Kira Leavitt, *oboe*
Penny Warnick, *clarinet*
Michael McQuay, *piano*

Kleine Kammermusik, Op. 24 No. 2 — Paul Hindemith
I. Lustig, Massig schnelle vietel — (1895-1963)
II. Walzer, Durchweg sehr leise
III. Ruhig und einfach
IV. Schnelle viertel
V. Sehr lebhaft

Rachel Farnsworth, *flute*
Graham Arnold, *oboe*
Erika Egli, *clarinet*
Claire Grover, *horn*
Jennifer Kunz, *bassoon*

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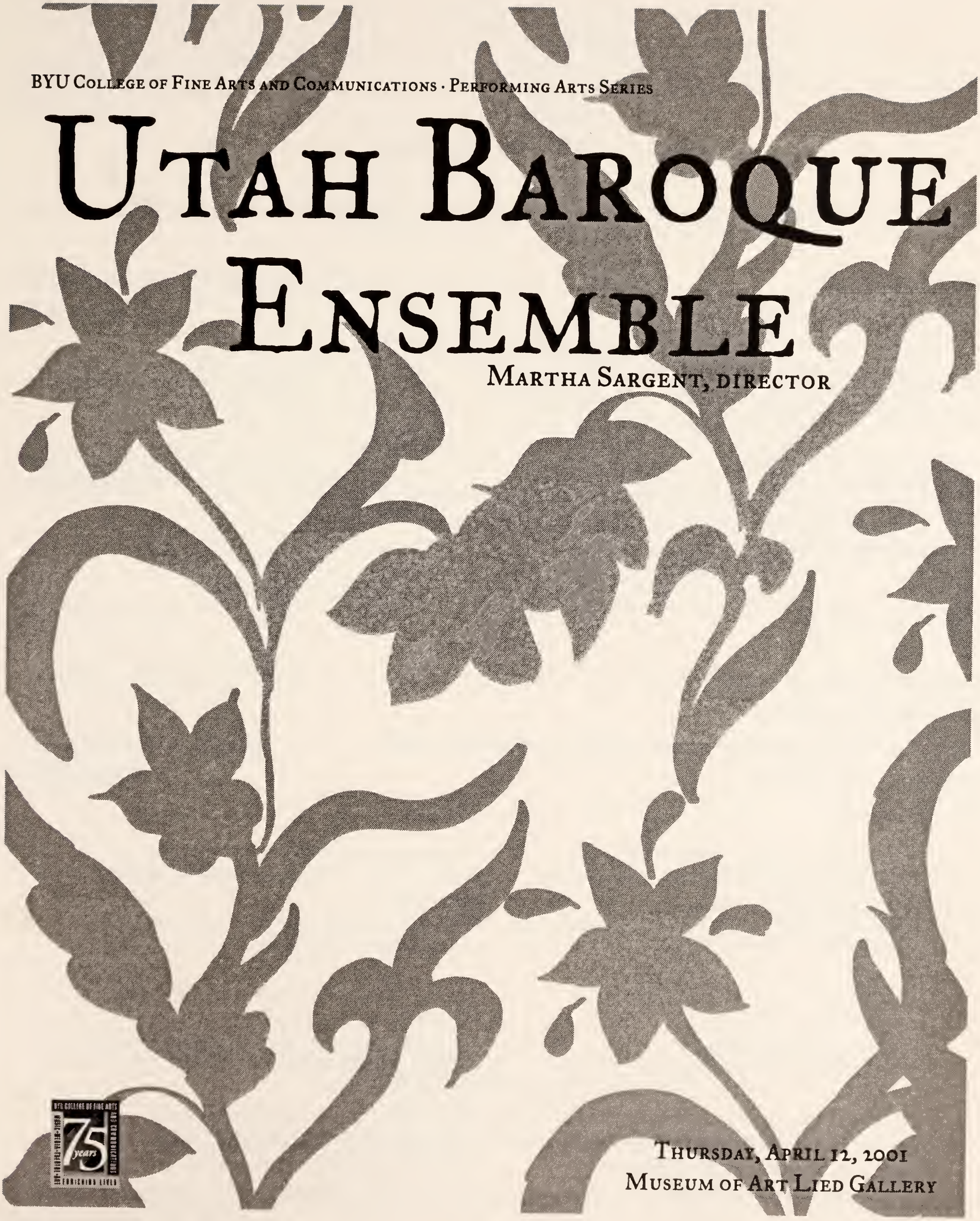

BYU College of Fine Arts and Communications · Performing Arts Series

Utah Baroque Ensemble

Martha Sargent, director

Thursday, April 12, 2001
Museum of Art Lied Gallery

Program

Rejoice in the Lord Alway
John Redford
(d. 1547)

Anthems for Easter

This Joyful Eastertide
Dutch Carol, arr. William Harris

O vos omnes
Tomás Luis de Victoria
(c. 1548-1611)

All ye that pass by,
behold and see if there be any sorrow like unto my sorrow.
All ye my people, behold and see my sorrow,
if there be any sorrow like unto my sorrow.

Selig sind die Toten
Heinrich Schütz
(1585-1672)

Blessed are the dead which die in the Lord, from henceforth:
Yea, saith the Spirit, they rest from their labours;
and their works do follow after them.

Awake, Arise!
Joel Martinson

Der Geist hilft unsrer Schwachheit auf (BWV 226)
Johann Sebastian Bach
(1685-1750)

Der Geist hilft unsrer Schwachheit auf,	The Spirit also helpeth our infirmities:
denn wir wissen nicht was wir beten sollen,	for we know not what we should pray for
wie sichs gebühret;	as we ought;
Sondern der Geist selbst vertritt uns aufs beste	but the Spirit itself maketh intercession for us
mit unaussprechlichem Seufzen	with unutterable sighings.
Der aber die Herzen forschet, der weiss,	And he that searcheth the hearts knoweth
was des Geistes Sinn sei;	what is the mind of the Spirit,
denn er vertritt die Heiligen	because he maketh intercession for the saints
nach dem, das Gott gefället.	according to the will of God.
Du heilige Brunst, süsser Trost	Thou sacred flame, sweet consolation,
nun hilf uns, fröhlich und getrost	now help us with joy and confidence
in deinem Dienst beständig bleiben,	to remain constant in Thy service
die Trübsal uns nicht abtreiben.	and not shun troubles.

O herr, durch dein Kraft uns bereit
und stärk des Fleisches Blödigkeit,
dass wir hie ritterlich ringen
durch Tod und Leben zu dir dringen.
Halleluja!

O Lord, prepare us with Thy power
and strengthen the foolishness of the flesh
that we may struggle valiantly
through death and life to Thee.
Allelujah!

American Hymns and Folk Songs

Jesus Christ the Apple Tree	Elizabeth Poston (1905-1987)
My Song in the Night	Southern Folk Hymn arr. Paul Christiansen
Take My Life and Let It Be	H. S. Cesar (b. 1827) arr. James Kasen

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The Lily of the Valley	Afro-American Spiritual arr. Wendell Whalum
Shenandoah	American Folk Song arr. James Erb
Lord of the Dance	Traditional Shaker Song adapted by Sydney Carter arr. David Willcocks

The **Utah Baroque Ensemble**, a non-profit organization, is sponsored in part by:
The National Endowment for the Arts
The Utah Arts Council
KEITH JORGENSEN'S of Orem (an in-kind contributor)

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

The Utah Baroque Ensemble is a select community choir, which specializes in the performance of early sacred music, with particular emphasis on the works of Johann Sebastian Bach. The 30 singers, from several communities in Utah County, present two main concerts each season—one for Christmas and one for Easter. Each concert features a major work with accompaniment by a small ensemble. They have performed for the American Choral Directors Association and on the Temple Square Concert Series.

Martha Sargent has directed the Utah Baroque Ensemble since its organization in 1987. She holds a BA in Music Education and a Master of Music (MM) in Choral Conducting from BYU. She performs as Principal Oboist with the Utah Valley Symphony and teaches oboe privately. Mrs. Sargent also directs the Christmas Chorus, a community women's choir that presents a Christmas concert featuring Benjamin Britten's *Ceremony of Christmas* every December.

Soprano
Kathryn Bourgerie
Janet Bradford
Kristine Daynes
Holly Harvey
Emilee Knell
Elise Kelson
Katrina McNiven
Erin Williamson

Alto
Susan Abbott
Patty Adams
Jennifer Angulo
Sarah Bethel
Leslie Bettwieser
Christa Bradford
Jan-Marie Cannon
Sheralyn Hess
Julie Jorgensen
Diane Wilde

Tenor
Richard Adams
Andrew Cannon
Brian Colton
Kendall Hess
Gary Phair
Kevin Walker

Bass
Daron Bradford
Doug Bradford
Jim Cannon
Gary Gillum
Dave Griffith
Steve Humphries
Dil Parkinson
Tom Thurston

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Thursday, April 12, 2001 - 9:00 P.M.
Madsen Recital Hall

SOPHOMORE RECITAL

Julia Hobbs
oboe

Student of
Geralyn Giovannetti

Assisted by
Tara Haynes, ***piano***
Elizabeth Young, ***oboe***

Required for the degree Bachelor of Music with a Major in Performance

Program

Concerto in F Major, op. 9 no. 3 Allegro Adagio Allegro	Tomaso Albinoni (1671-1751)
Concertante	Emile Paladihle (1844-1926)
Concerto in C Major Allegro Spiritoso Andante Allegretto	Franz Joseph Haydn (1732-1809)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Friday, April 13, 2001 - 6:00 P.M.
Madsen Recital Hall

SENIOR RECITAL
Lisa M. Jensen
piano

Student of
Paul Pollei

Required for the degree Bachelor of Music with a Major in Performance

Program

Capriccio	Arno Babadjanian (1912-1983)
Drei Klaviersücke Allegro assai Allegretto Allegro	Franz Schubert (1797-1828)
Sechs Kleine Klavierstücke Leicht, zart Langsam Sehr langsame Rasch, aber leicht Etwas rasch Sehr langsam	Arnold Schoenberg (1874-1915)
Sonata No. 3 in F-sharp minor, Op.23 Drammatico Allegretto Andante Presto con fuoco	Alexander Scriabin (1872-1915)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Friday, April 13, 2001—7:30 P.M.
Madsen Recital Hall

NAKAO BELGIQUE NAKAO TRIO

Yoshinori Nakao, ***clarinet***
Eiko Nakao, ***piano***
Joël Belgique, ***viola***

Program

Marchenerzahlungen, op. 132 — Robert Schumann (1810-1856)
- Lebhaft, nicht zu schnell
- Lebhaft und sehr markeirt
- Ruhiges Tempo, mit zarten Ausdruck
- Lebhaft, sehr markiert

Trio in E-flat Major "Kegelstatt," K. 498 — Wolfgang Amadeus Mozart (1756-1791)
- Andante
- Andante
- Allegro

Excerpts from *Eight Pieces*, op. 83 — Max Bruch (1835-1880)
- Andante "Rumanische Melodie"
- Andante con moto "Nachtgesang"
- Allegro vivace, ma non troppo

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

Yoshinori Nakao has been Principal Clarinet of the Oregon Symphony since 1982. Mr. Nakao was born in Nara, Japan. He studied with Kunio Chiba, former principal clarinetist of the NHK Symphony Orchestra; Kiyonori Hirota, former principal clarinetist of the Kyoto Symphony; and Masatake Kaihoko at the Tokyo National University of Fine Arts and Music. As a young student he participated in a Yomiuri Outstanding Young Performer's Concert.

Mr. Nakao was a member of the Sei-San-Ichi Chamber Ensemble and the Tokyo Clarinet Quartet. He also has played with the Tokyo Symphony Orchestra, Tokyo City Philharmonic Orchestra, Kyoto Symphony, Toledo Symphony, and Flint Symphony Orchestra.

After graduating from the Tokyo National University of Fine Arts and Music, he came to the United States in 1980 to study with David Shifrin at the University of Michigan School of Music, where he was a recipient of the Pi Kappa Lambda Graduate Scholarship and Merit Scholarship, as well as the winner of the University of Michigan Concerto Competition and two-time winner of the Interlochen Music Camp Concerto Competition. Also he studied with Stan Stanford at Portland State University where he received his Master of Music degree in Teaching.

Mr. Nakao is heard frequently as a soloist and chamber music artist throughout the Northwest and Japan. His recent performances have included Mozart's Clarinet Concerto with the Oregon Symphony which has been heard on National Public Radio's "Performance Today" and Finzi's Clarinet Concerto with the Columbia Symphony in March of 2001. He also played with the Tokyo Clarinet Philharmony as a soloist, and he participated in the International Clarinet Festival in Ostend, Belgium in 1999 and again in 2000 in Norman, Oklahoma with this group. He has toured in Europe and Korea. He also has participated in Chamber Music Northwest, the Ernest Bloch Music Festival, the Cascade Head Music Festival, the Oregon Coast Music and Zao Summer Music Camp. He can be heard on the Centaur label performing the Walter Gieseking Quintet, and on the Gagliano label performing Bryan Johanson's "The Bremen Town Musicians".

Eiko Nakao was born in Hokkaido, Japan. She received her Bachelor of Music degree in Music Education from Kunitachi Music College in Tokyo. In 1981, she came to the United States after she worked in YAMAHA Music Studio for several years. She studied piano with Louis Nagel in Ann Arbor, Michigan and worked at the University of Michigan as the studio accompanist. In the same year, she also attended the National Music Camp at Interlochen.

Since moving to Portland, Oregon in 1982, she has been active as a chamber music performer, accompanist, and piano instructor. Mrs. Nakao was an official accompanist of the Music Teachers National Association Competition and she has performed with numerous musicians including Charles Schlueter (Principal Trumpet of the Boston Symphony), Urban Agnas (Trumpet), and Julie Landsman (Principal Horn of the Metropolitan Opera). She also enjoys playing with her husband, Yoshi.

Joël Belgique has been Principal Violist of the Oregon Symphony for three years. Raised in Salt Lake City, Utah, by French parents, he studied viola with Mikhail Boguslavsky before attending the Interlochen Arts Academy. His viola studies went on to include undergraduate work at the Eastman School of Music and the Cleveland Institute of Music with renowned viola pedagogue Heidi Castleman. He later continued with distinguished violists Clyn Barrus and David Dalton at Brigham Young University where he received his master's degree in performance and pedagogy. While a student he was featured as principal soloist in two European tours as well as a tour of the Southern States.

Mr. Belgique has appeared as soloist with several orchestras including the National Repertory Orchestra and the Utah Symphony with Joseph Silverstein conducting. William Goodfellow, music critic of Salt Lake's Deseret News,writes, "his gorgeously clear projection surpassed what I have heard from several more celebrated soloists." He was invited to perform the U.S. premiere of Laszlo Weiner's Triple Concerto, honoring the short life of this composer on a special Holocaust memorial concert.

Before coming to Portland, Mr. Belgique played with the San Diego Symphony Orchestra for three seasons. He also spent time working with young music students in several of the area's public schools. He has participated inseveral music festivals throughout his career, including Interlochen's National Music Camp in Michigan, Round Top Music Festival in Texas, National Repertory Orchestra in Colorado, the Spoleto "Festival dei due Mondi" in Italy, Mainly Mozart Festival in San Diego, Grand Teton Music Festival in Wyoming, the Bloch Festival in Newport, Oregon and the Festival of the Lakes in Alexandria, Minnesota.

In Portland, he is on faculty at Portland State University, and is active with chamber music, including new music performance, as a member of Fear No Music.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, April 14, 2001 - 1:00 P.M.
Madsen Recital Hall

SENIOR RECITAL
Elizabeth Mason
bassoon

Student of
Christian Smith

Assisted by
Deena Winters Robinson, *piano*

Required for the degree Bachelor of Music with a Major in Performance

Program

Concerto in B-flat Major, F VIII, no. 35	Antonio Vivaldi
Allegro non molto	(1675-1741)
Largo	
Allegro	
Adagio for Bassoon and Piano	Louis Spohr
	(1784-1859)
Concerto for Bassoon and Strings	Gordon Jacob
I. Allegro	(1895-1984)

Intermission

Sonate op. 71	Charles Koechlin
I. Andante moderato	(1867-1950)
II. Nocturne	
III. Final	
Andante e Rondo Ongarese, op. 35	Carl Maria von Weber
(Andante and Hungarian Rondo)	(1786-1826)

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

Saturday, April 14, 2001 - 1:00 P.M.
151 Tanner Building

SOPHOMORE RECITAL

Eric Morgensen
saxophone

Student of
Ray Smith

Assisted by
Jennifer Duke, *piano*
Virginia Randle, *soprano saxophone*
Justin Cash, *guitar*
Spencer Rands, *bass*
Robert Ringger, *drums*

Required for the degree Bachelor of Music with a Jazz Studies Emphasis

Program

Concerto in F Major, op. 75	Carl Maria von Weber
Allegro ma non troppo	(1786-1826)
Adagio	
Rondo-Allegro	
All the Things You Are	Hammerstein/Kern
	(1846-1919)
Dubai	Billy Drummond
Angel Eyes	Dennis/Brent
Blues Up and Down	Ammons/Stitt

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, April 14, 2001 - 4:00 P.M.
Madsen Recital Hall

SENIOR RECITAL

Lindsay Husted
soprano

Student of
J. Arden Hopkin

Assisted by
Heidi Sorenson, ***piano***
Jennifer Mordock, ***flute***
Desirée Brooks, ***cello***

Required for the degree Bachelor of Music with a Major in Performance

Program

I

O vieni al mare	Gaetano Donizetti (1797-1848)
Il tramonto	Giuseppe Verdi (1813-1901)
Ho sparse tante lagrime	Francesco Morlacchi (1784-1841)

II

Ich schwebe Befreit Die Nacht Schlagende Herzen	Richard Strauss (1864-1949)

III

Non mi dir, from *Don Giovanni*	Wolfgang Amadeus Mozart (1756-1791)

IV

Cinq mélodies populaires grecques	Maurice Ravel
I. Chanson de la mariée	(1875-1937)
II. Là-bas, vers l'élise	
III. Quel galant m'est comparable	
IV. Chanson des cueilleuses de lentisques	
V. Tout gai!	
Depuis le jour, from *Louise*	Gustave Charpentier
	(1860-1956)

V

I Hate Music, from *I Hate Music*	Leonard Bernstein
Dream with me	(1918-1990)
A Simple Song, from *Mass*	
I Go On, from *Mass*	

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, April 14, 2001 - 6:00 P.M.
Madsen Recital Hall

SENIOR RECITAL
Natalie Hackett
mezzo-soprano

Student of
Lawrence Vincent

Assisted by
Dwight Bigler, *piano & harpsichord*
Emily Richards, *violin*
Amman Starr, *violin*
Angela Rushton, *viola*
Megan Boyle, *cello*
Sangin Han, *tenor*

Required for the degree Bachelor of Music with a Major in Performance

Program
I

From *Dido and Aeneas*	Henry Purcell
What can we poor femals do	(1659-1695)
When I am laid in earth	
Se Florindo é fedele	Allessandro Scarlatti
	(1660-1725)
Se tu m'ami, se sospiri	Giovanni Battista Pergolesi
	(1710-1736)

String Quartet

II

Liebhabers Ständchen	Robert Schumann
Familien-Gemälde	(1810-1856)

Sangin Han, *tenor*

III

Wiegenlied
Johannes Brahms
(1833-1897)

Der Tod und das Mädchen
Litanei
Franz Schubert
(1797-1828)

IV

Pastorale des cochons roses
Villanelle des petits canards
Ballade des gros dindons
Emmanuel Chabrier
(1841-1894)

V

Ideale
Luna d'estate
Pietro Tosti
(1846-1916)

VI

Early One Morning
The Miller of Dee
The Ash Grove
Oliver Cromwell
Benjamin Britten
(1913-1976)

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BYU COLLEGE OF FINE ARTS AND COMMUNICATIONS · SCHOOL OF MUSIC

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BYU SINGERS
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WOMEN'S CHORUS
MEN'S CHORUS

IN CONCERT

FRIDAY, APRIL 13, 2001

DE JONG CONCERT HALL . HARRIS FINE ARTS CENTER

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Utah Valley's most intimate theatrical experience.

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The Sound of Music (June 1–July 9), Hope Springs Eternal (July 13–Aug. 20)
The Music Man (Aug. 24–Oct. 1)

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The School of Music

Welcome to tonight's musical production. We are sure that you will have an enjoyable musical experience, one that will enlighten your understanding and strengthen your spirit.

Accredited by the National Association of Schools of Music, the School of Music at Brigham Young University has nearly 800 majors enrolled in its undergraduate and graduate programs. With a full-time faculty of 51 plus additional part-time associates, the school offers programs leading to the B.A., B.F.A., B.M., M.A., and M.M. Among the university's 11 colleges, three professional schools, and four areas of study is the College of Fine Arts and Communications, comprising the School of Music and the Departments of Communications, Theatre and Media Arts, and Visual Arts.

The School of Music respects and celebrates the historic position of music at the heart of a liberal education and the gospel. From ancient times, music has proven its power to enlighten the understanding, strengthen the spirit, and shape character.

Our mission as the School of Music at Brigham Young University is to assist individuals in their quest for perfection and eternal life and in their desire to use the power of music to civilize and invigorate society. As faculty, administrators, and staff, we seek to provide a period of intense learning that will enable students to think clearly about diverse kinds of music and to create, perform, and teach music well.

In the School of Music the student learns self-discipline through rigorous practice in pursuit of accurate and passionate performance. The student also learns cooperation and mutual sensitivity through ensemble work. In the study of music theory and history, the student comes to hear and appreciate the grammar and syntax of various musical languages, to distinguish nuances of style, and to grasp the ways in which styles intertwine with ideas.

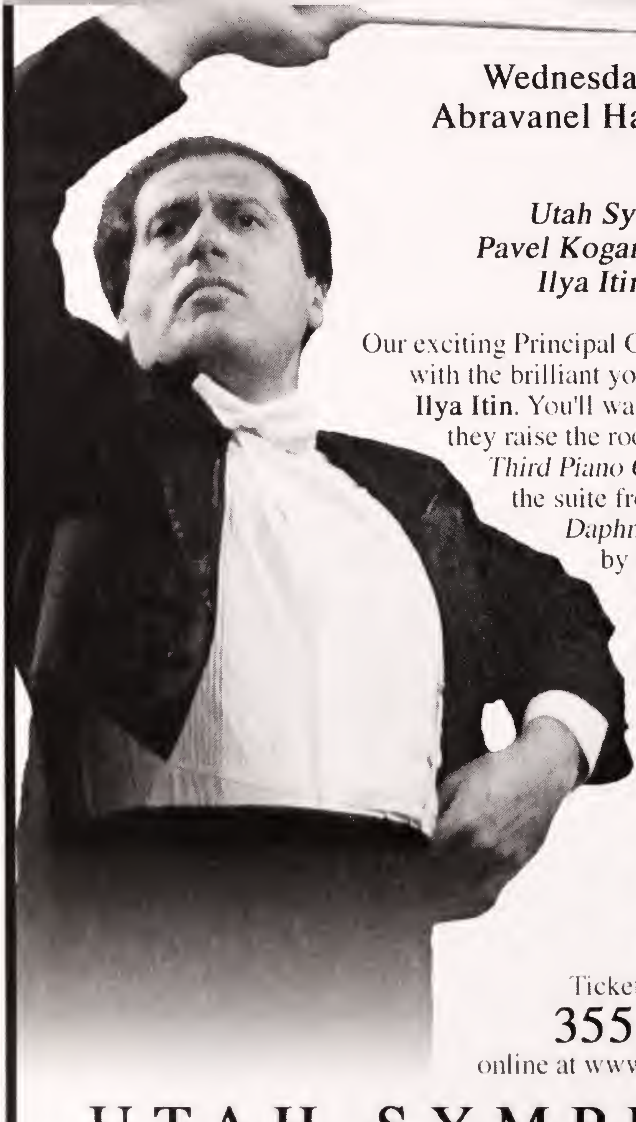
Student learn in a variety of situations: private lessons, small seminars, multi-media labs, and large lectures. And they learn through a holistic approach that embraces academic rigor, intuitive insight, physical grace, and spiritual eloquence.

During their time of study in the School of Music, students will have been spiritually strengthened and intellectually enlarged. They will have been given opportunity to develop their ability—using good judgement and common sense—to make right choices leading to a life filled with learning and service.

Thank you for being in attendance. Your support of our programs is greatly appreciated.

David M. Randall, director
Brigham Young University
School of Music

RUSSIAN FIREWORKS!



Wednesday, April 4
Abravanel Hall, 7:30 p.m.

Utah Symphony
Pavel Kogan, conductor
Ilya Itin, piano

Our exciting Principal Guest Conductor is back with the brilliant young Russian pianist **Ilya Itin**. You'll want to be there when they raise the roof with Prokofiev's *Third Piano Concerto* and the suite from the electrifying *Daphnis & Chloe* by Maurice Ravel.

Tickets at ArtTix:
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UTAH SYMPHONY
Keith Lockhart, Music Director

Program Notes

The Wasps Overture

In 1909 Ralph Vaughan Williams received a commission from the Greek Play Committee at Cambridge to write incidental music for a production of the Aristophanes play *The Wasps*. The only music to receive hearing these days from that commission is the overture, and that not enough. Full of invention and above all melody, this is a delightful piece which displays some of the best of the composer's gifts. His composition teachers included Bruch in Berlin and Ravel in Paris, but he found his voice in the musical roots of his homeland—England. Though not as scholarly as some composers about the use of folk material, he was an ardent believer in the virtues of music which springs from unpretentious roots. He offered the following view of his approach:

> Music is above all things the art of the common man...Music is above all others the art of the humble...The art of music above all other arts is the expression of the soul of a nation...any community of people who are spiritually bound together by language, environment, history and common ideals and, above all a continuity with the past.

These ideals are well revealed in his own music. Full of humor, and humility, and a songfulness that traces itself to voices of common people, the overture to *The Wasps* is a perfect example of not just Vaughan Williams but his heritage as well.

Norfolk Rhapsody, no. 1

Like Bartok and Kodaly, Ralph Vaughan Williams had the fear that if he didn't do something about collecting and cataloguing the folk songs of his homeland, the day would come when these treasures of music would be lost forever. Bartok and Kodaly used cylinder recordings in their journeys across Central Europe, and Vaughan Williams simply went out into the country and started interviewing people, and wrote down their music. He first set out upon this task in 1903, and later in 1906, he traveled to the North Coast region, where he met with fisherman and sailors at King's Lynn. Here he came upon the songs "The Captains Apprentice," "A Bold Young Sailor," and "On Board a Ninety-Eight." These tunes were the thematic material he turned to when writing his Norfolk Rhapsody, which is subtitled "Founded on folk tunes collected orally in Norfolk, and set as an orchestral piece." Premiered in 1914 with the composer at the podium it is another perfect glimpse of the world of English folk life and music that was so irresistible to Ralph Vaughan Williams.

In Windsor Forest

Between 1924 and 1928, Ralph Vaughan Williams composed his second opera, *Sir John in Love*. Its libretto was based on William Shakespeare's "*Merry Wives of Windsor*", a play for which he had already written incidental music while employed as musical director to Frank Benson's Shakespeare Company at Stratford-upon-Avon.

Patterned after the less successful opera, *At the Boar's Head,* by his much admired friend, Gustav Holst, *Sir John in Love* incorporates numerous traditional folk-songs which the composer used "to enhance a dramatic point". Combining traditional tunes with his own folk-song inflected style, Vaughan Williams produced one of his most melodious scores, full of vitality and charm, always colorful and often extremely beautiful.

In 1931, choral extracts from the opera were made into the cantata *In Windsor Forest*, by the composer. Four of the five cantata movements will be performed this evening. The third movement "Falstaff and the Fairies" will be replaced by the orchestral arrangement of "Greensleeves" which was originally an entr'act in the opera.

A Synopsis of the Opera

Sir John Falstaff, a knight down on both luck and cash, hatches a scheme to seduce Mistress Ford and Mistress Page in an attempt to get at their husbands' money. Falstaff, however, has overestimated his ingenuity; the two women compare the love- letters he has sent them, and—finding them identical— hatch a plan to make a buffoon of the knight. (Conspiracy)

In the meantime, Pistol and Nym, Falstaff's drinking companions, (Drinking Song) unexpectedly developing consciences, decide to inform Ford and Page of Falstaff's fiendish intentions. Consumed by jealousy and anger, the two husbands devise their own plan to humiliate Falstaff and take their revenge.

Much comedy ensues, culminating in Falstaff's final humiliation, when, having been lured into Windsor Forest by the ladies, he is mercilessly tormented by their children who, dressed as fairies, pinch and burn him with tapers. (Vaughan Williams's famous arrangement of "Greensleeves" appears at this juncture, setting the scene for the nocturnal forest.) Eventually, when it is considered that he has learned his lesson, the wives and husbands reveal themselves to the much chagrined Falstaff, who is forgiven by all.

At this point, a sub-plot involving the wooing of the Pages' daughter Anne comes to fruition in the announcement of her marriage. (Wedding Chorus) Finally, to a *maestoso* repetition of the words "And the world is but a play," (Epilogue) the opera is brought to a broad and genial close.

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The Redeemer, oratorio by Robert Cundick	CD/cassette

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Songs of the Soul	CD
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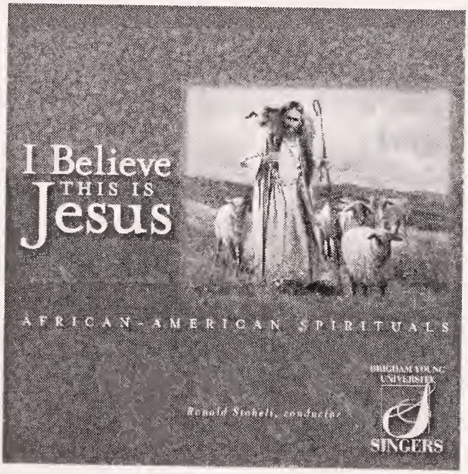
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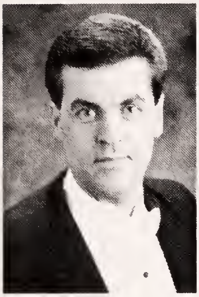
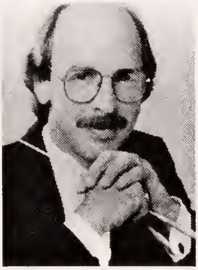
About the Directors

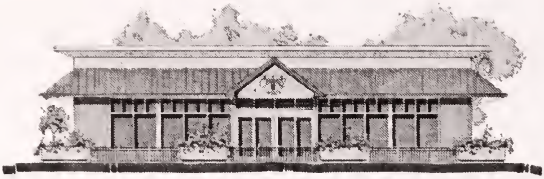


Ronald Staheli, Division Coordinator for Choirs and Conducting, has distinguished himself as a leader among the new generation of choral conductors in the United States, and has become widely known for what Dr. Eph Ehly at the International Choral Symposium called "a profound sense of phrasing and articulation which informs all his work." At BYU Dr. Staheli conducted the Oratorio Choir and Chamber Singers before organizing BYU Singers. In addition to his work with Singers, Dr. Staheli directs the graduate program in choral music.



Kory Katseanes, Director of Orchestras, Division Coordinator for the string area. He conducts the BYU Philharmonic, the BYU School of Music's premier symphony orchestra, and the BYU Chamber Orchestra, which represents the university in its regularly scheduled tours around the world.

Dwight Bigler, originally from Blackfoot, Idaho, is currently a graduate student in choral music. He has an Associate degree in music from Ricks College and a Bachelor of Music degree from BYU, with emphasis in piano performance. He enjoys arranging and composing music, and is getting huge kicks rehearsing with 148 wonderful women every day.



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Program

Brigham Young University Singers
Ronald Staheli, ***conductor***

With Joy We Will Sing — Einojuhani Rautavaara (b. 1928)

Jubilate Deo — László Halmos (b. 1909)

Crucifixion (He Never Said a Mumblin' Word) — Adolphus Hailstork (b. 1941)

Penetential Psalms — Alfred Schnittke (1934-1998)

No. IV

My soul, my soul, why are you in a state of sin?
Whose will is it that you obey? Why are you so insanely restless?
Rise up! Abandon everything and weep bitterly over your deeds
up to the moment of your death: for then it will be too late to shed tears.
My soul, consider the bitter hours of fear and horror,
the eternal torment which awaits the sinner.
But rejoice, my soul, and cry out for evermore:
Merciful God, save me!

No. VIII

If you wish to overcome unending sorrow
be not sorrowful over any earthly thing.
If you are struck or dishonored or exiled
be not sorrowful but rejoice.
Be sorrowful only when you have sinned,
but even then in moderation.
Then you will not despair and will not destroy yourself.

Three Hymn Settings

His Eye Is On the Sparrow — Charles H. Gabriel, arr. Shane Warby

Shane Warby, ***conductor***

Nearer, My God, to Thee — Lowell Mason, arr. Mark Porcaro

Mark Porcaro, ***guitar***

I Stand All Amazed — Charles H. Gabriel, arr. S. Gordon Jessop

Two Native American Texts

Upward Going — Imant Ramnish (b. 1943)

Yonder comes the dawn, the universe grows green,
The road to the underworld is open, yet now we live
Upward going.

Prayer to the Great Spirit — David Naylor (b. 1958)

David Randall, ***clarinet***

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Oh, Great Spirit, whose voice I hear in the winds, hear me.
Let me walk in beauty,
and make mine eyes e'er behold the red and purple sunset.
Make my hands respect the things that you have made
and my ears sharp to understand.
Make me wise that I may understand the things you have taught my people.
Let me learn the lessons you have hidden in every leaf and rock.
I seek strength, not to be stronger than my brother
but to understand my greatest enemy: myself.
Make me always ready to come to you
with clean hands and straight eyes and soaring heart.
So when life fades as the fading sunset,
my spirit may come to you without shame. Amen.

Jabula Jesu / Kponlongo — African Folk Songs, arr. D. Bermel/S. Hatfield

Intermission

The Wasps Overture — Ralph Vaughan Williams
(1872-1958)

Norfolk Rhapsody no.1, in e minor — Ralph Vaughan Williams

How Sweet the Moonlight — Dwight Bigler

Dwight Bigler, ***graduate student conductor***

How sweet the moonlight sleeps upon this bank!
Here will we sit, and let the sounds of music
Creep in our ears; soft stillness and the night
Become the touches of sweet harmony.
Look how the floor of heaven
Is thick inlaid with patines of bright gold;
There's not the smallest orb which thou beholdst
But in his motion like an angel sings,
Still choiring to the young-ey'd cherubims;
Such harmony is in immortal souls.
-William Shakespeare, from *Merchant of Venice*

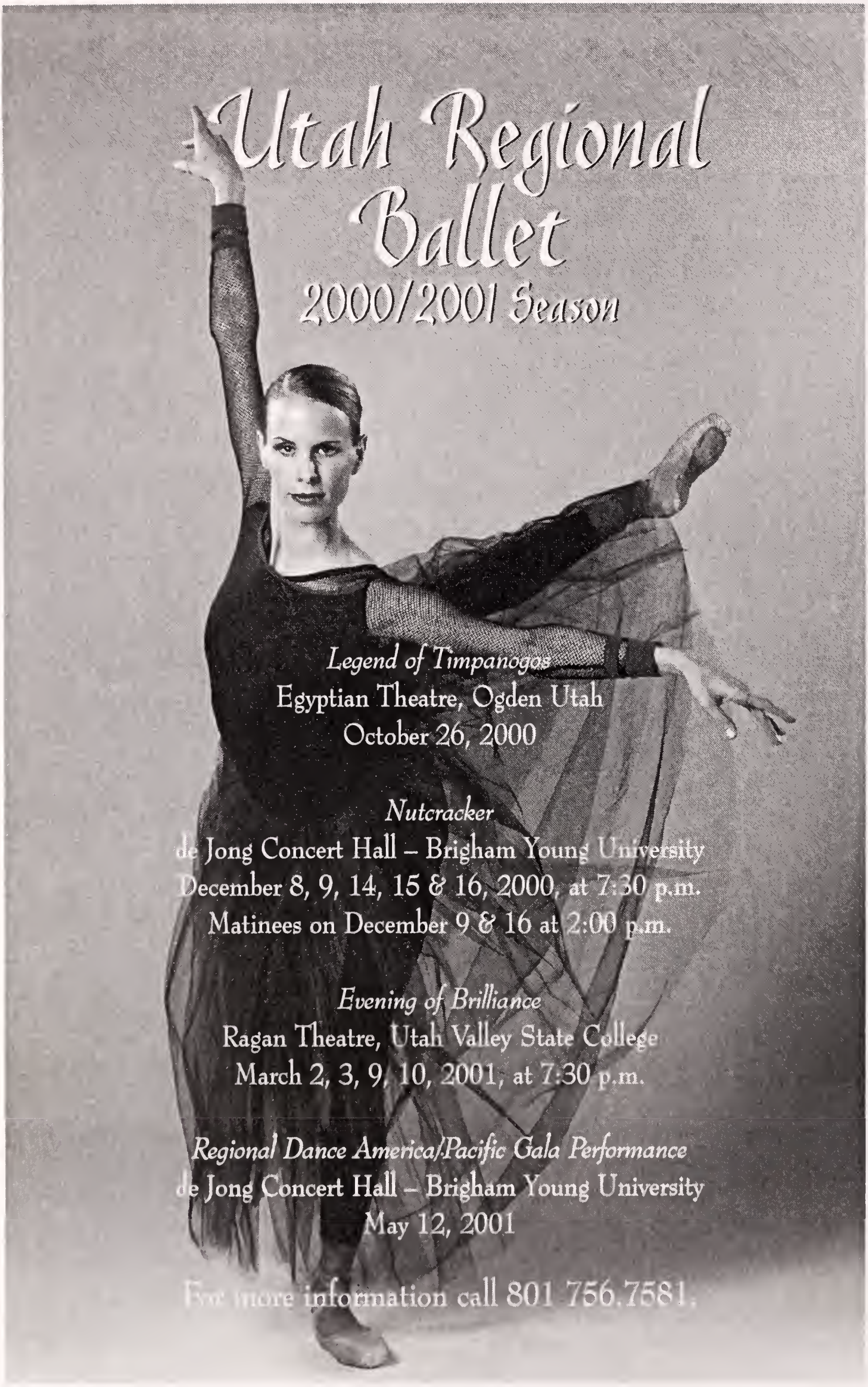
In Windsor Forest — Ralph Vaughan Williams

A Cantata adapted from the opera *Sir John in Love*

I. The Conspiracy: "Sigh no more, ladies"

Sigh no more, ladies, Ladies, sigh no more,
Men were deceivers ever, One foot in sea and one on shore,
to one thing constant, never.
Then sigh not so, but let them go, and be you blithe and bonny,

Converting all your sounds of woe into Hey hey, nonny nonny.
Sing no more ditties, sing no mo, no mo of dumps so dull and heavy
The fraud of man was ever so since Summer first was leavy.
Then sigh not so, But let them go, and be you blithe and bonny,
Converting all your sounds of woe into Hey hey, nonny nonny.



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de Jong Concert Hall – Brigham Young University
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II.Drinking Song : "Back and side go bare"

Back and side go bare,
Both foot and hand go cold;
But, belly, I'll send thee good ale enough,
Whether it be new or old.

Jolly good ale and old.
I cannot eat but little meat,
My stomach is not good.
But sure I think that I can drink
With him that wears a hood.
Though I go bare, take ye no care
I am nothing a-cold;
I stuff my skin so full within
Of jolly good ale and old.

I love no roast but a nut-brown toast,
And a crab laid in the fire;
A little bread shall do me stead,
Much bread I not desire.
No frost nor snow, No wind, I trow,
Can hurt me if I would,
I am so wrapt, and throughly lapt
Of jolly good ale and old.

And Tib my wife, that as her life
Loveth well good ale to seek,
Full oft drinks she, till ye may see
The tears run down her cheek.
Then doth she trowl to me the bowl,
Ev'n as a maltworm should;
And saith 'sweetheart, I've take my part
Of this jolly good ale and old.'

Now let them drink, till they nod and wink,
Even as good fellows should do;
They shall not miss to have the bliss
Good ale doth bring men to.
And all poor souls that have scoured black bowls,
Or have them lustily trowled,
God save the lives of them and their wives
Whether they be young or old.

III. Fantasia on Greensleeves

IV. Wedding Chorus: "See the Chariot at hand"

See the chariot at hand here of love wherein my lady rideth.
Each that draws is a swan or a dove, and well the car Love guideth;
As she goes all hearts do duty unto her beauty;
And enamoured do wish, so they might but enjoy such a sight,
That they still were to run through swords,
through seas wither she would ride.

Do but look on her eyes,
they do light all that Love's world compriseth.
Do but look on her hair, it is bright as Love's star when it riseth.
Do but mark, her forehead's smoother than words that soothe her;
And from her arched brows such a grace sheds itself through the face,
as alone there trumphs to the life,
All the gain, all the good of the elements' strife.

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Have you seen but a bright lily grow before rude hands have touched it?
Have you marked but the fall of snow before the soil hath smutched it?
Have you felt the wool of the beaver or swan's down ever?
Or have smelt of the bud of the brier or the nard in the fire?
Or have tasted the bag of the bee?
O so white, O so soft, O so sweet is she.

V. Epilogue: "Whether men do laugh or weep"

Whether men do laugh or weep,
whether they do wake or sleep,
whether they die young or old,
whether they feel heat or cold,
There is underneath the sun nothing in true earnest done,
There is underneath the sun, nothing in true earnest done.

Women's Chorus, Dwight Bigler, ***conductor***
Men's Chorus, Concert Choir, Rosalind Hall, ***conductor***
Philharmonic Orchestra, Kory Katseanes, ***conductor***

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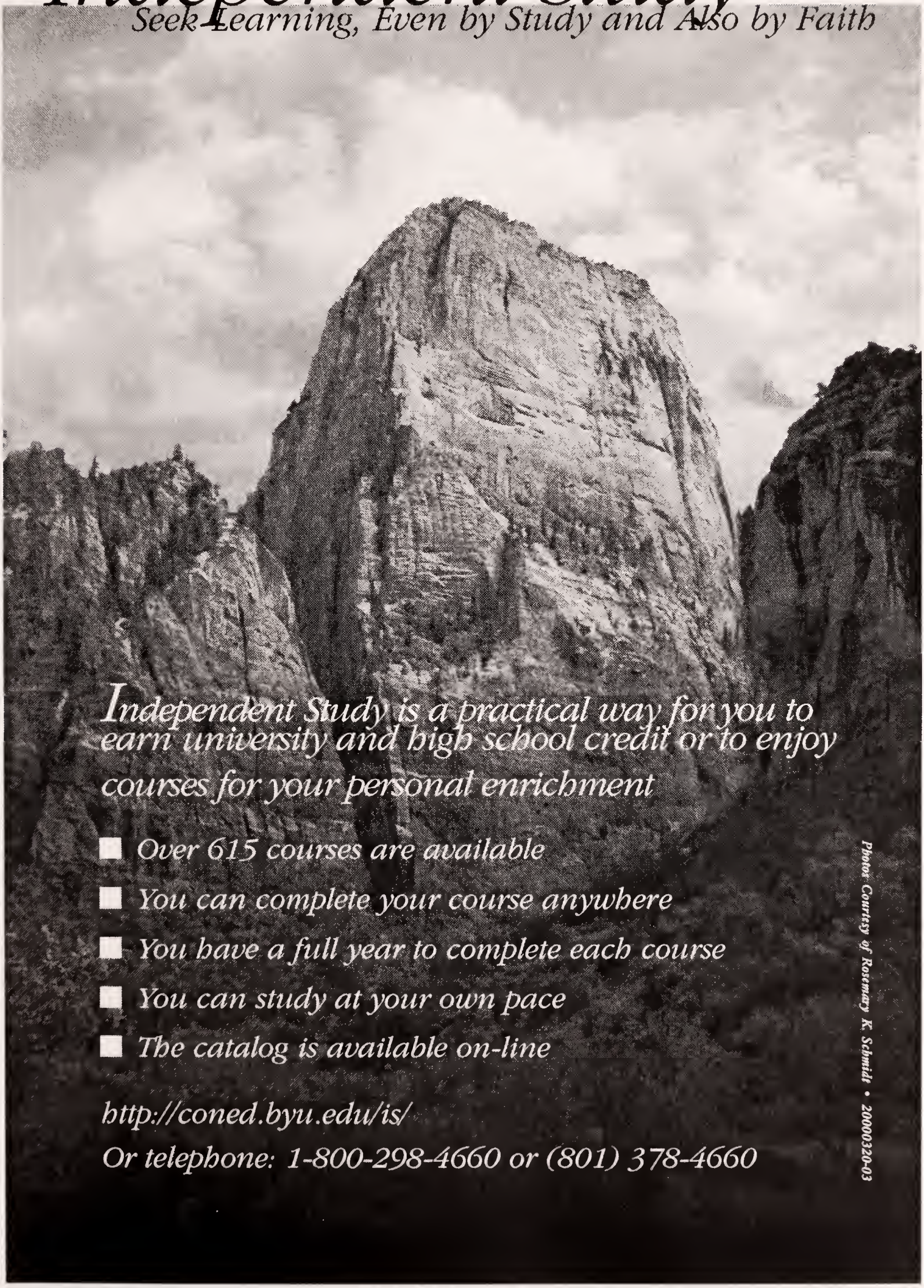

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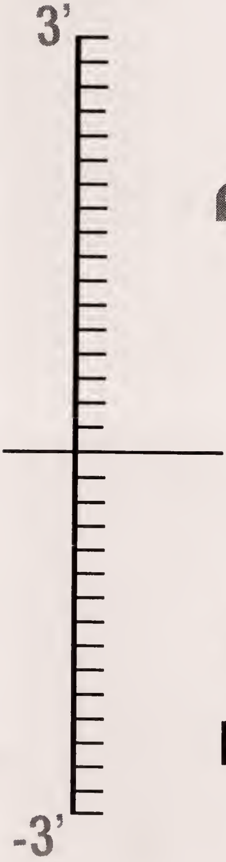

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The School of Music respects and celebrates the historic position of music at the heart of a liberal education and the gospel. From ancient times, music has proven its power to enlighten the understanding, strengthen the spirit, and shape character.

Our mission as the School of Music at Brigham Young University is to assist individuals in their quest for perfection and eternal life and in their desire to use the power of music to civilize and invigorate society. As faculty, administrators, and staff, we seek to provide a period of intense learning that will enable students to think clearly about diverse kinds of music and to create, perform, and teach music well.

In the School of Music the student learns self-discipline through rigorous practice in pursuit of accurate and passionate performance. The student also learns cooperation and mutual sensitivity through ensemble work. In the study of music theory and history, the student comes to hear and appreciate the grammar and syntax of various musical languages, to distinguish nuances of style, and to grasp the ways in which styles intertwine with ideas.

Student learn in a variety of situations: private lessons, small seminars, multi-media labs, and large lectures. And they learn through a holistic approach that embraces academic rigor, intuitive insight, physical grace, and spiritual eloquence.

During their time of study in the School of Music, students will have been spiritually strengthened and intellectually enlarged. They will have been given opportunity to develop their ability—using good judgement and common sense—to make right choices leading to a life filled with learning and service.

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David M. Randall, director
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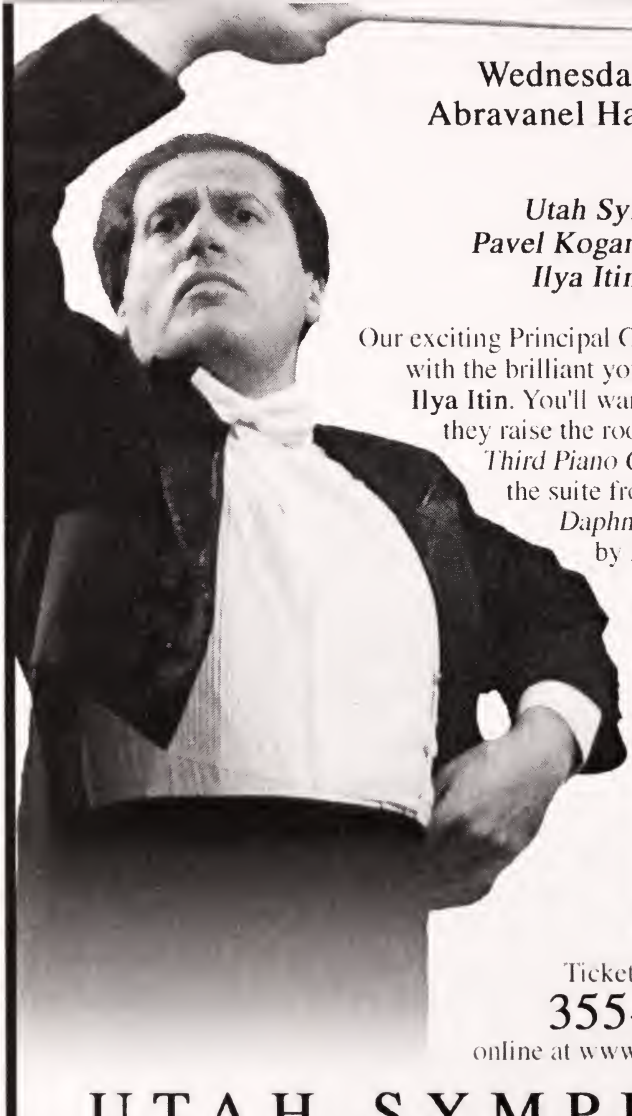

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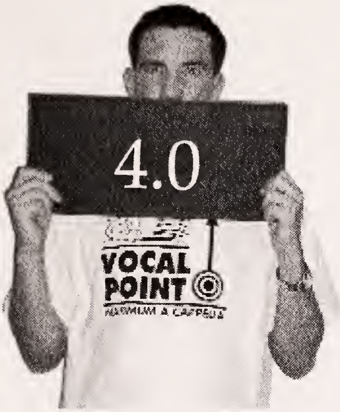
Mug Shots



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Matt "Shambles" Stevens

His time as a zookeeper will go down in the annals of crime history. How his covert animal raids and penguin shams took shape, we may never really know. After part of his sentence, he flew the coop and broke out of jail too. According to the last police beat, his location is completely unidentified. Creatures of all walks of life, hearken and beware of this hardened crimin-animal!

Alex "the Cheezeburgler" Leeman

Alex has been on the most wanted list since threatening to kill "New Kid on the Block" Joey for stealing his girlfriend in fifth grade. Currently, police are looking for Alex in connnection with a string of threats against Justin Timberlake of "'N Sync." Alex would like to dedicate tonight's performance to Britney Spears.

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May 12, 2001

For more information call 801 756.7581

Mug Shots

Joseph first knew he could handle life as a renegade when his mom washed his mouth out with soap. He swallowed the bar and asked for seconds. After being forced out of his home, he milked his rebellion for all it was worth. That is, his face appeared on several milk cartons and other select dairy products. The highlight of his outlaw career was playing the part of a real robber in a TV dramatization. This will be is last show at BYU, because a cappella violates his parole status.

David "Roscoe P. Coletrain" Gale
375-7329

The alleged counts brought by Tucanos against my client, stating he is a hoarder of grilled pineapple, are entirely true. HOWEVER, never once did he engage in the heinous crime of consuming the crab salad. I quote his own words when he said, "Seafood is just icky." I beseech the jury to be merciful and grant this young man his desired leave from social depravation for an occasional volleyball game and round of Rook. We will closely monitor both his temperature and his oath to abide by the age old rule that "if you can't say something nice...then try, try again." Thank you.

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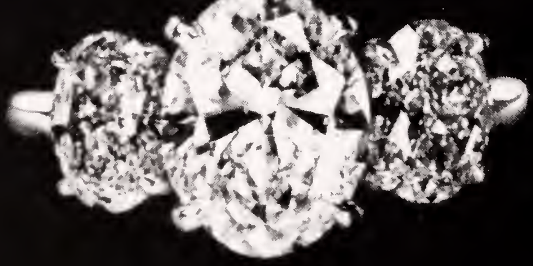
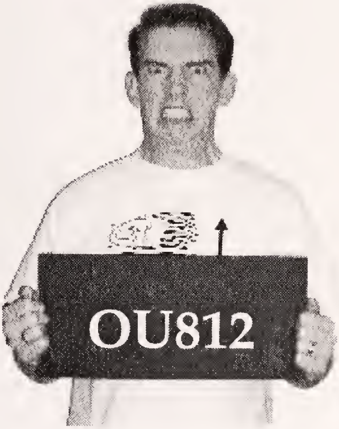


GOLDESIGN

BRIGHAM'S LANDING PROVO 377-3040

Mug Shots

VOCAL
TK421



Tandy "Heuy" Whitaker—TK421
This young man has come a long way since his time in the Colorado State Juuvy. His outstanding participation at both Ricks and BYU over the last four years has assisted his rehabilitation. He thanks wife, parents and in-laws for his full recovery. After graduation this month Tandy plans to start his own driving school.

Ryan "Bad Idea" Palmer—OU812
His most recent run-in with the law was a frightful clash of plaid and dots. Upon leaving the house his wife promptly reported him to the fashion police. The confrontation involved a quick strip-search at which point he escaped the officers' clutches. His trademark is a Hawaiian print with slacks and no belt. He is considered very dangerous to the public mental health.

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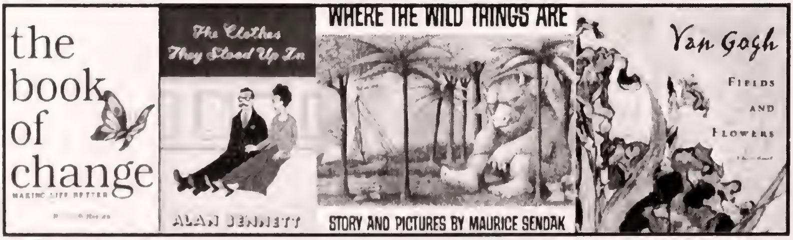
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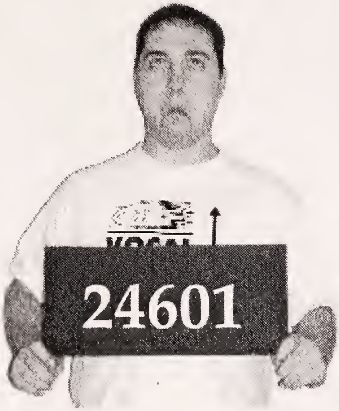
Mug Shots



Joseph "The Chameleon" Battrick—24601
A master of disguise, "The Chameleon" is wanted for impersonating President Bateman, the Cougerettes, and on rare occasion, himself. The only clues to his actual location are occasional operatic high "c's" bursting forth from the middle of nowhere. Beware!

Kevin "Tunnelin'" Gunnell
Originally wanted for hem line violation, he has graduated to larger crimes (i.e., leaving backpacks unattended at the Cougareat, standing instead of sitting at home basketball games.) He is also well known for the infamous "48 o'clock shadow beard" incident. Keep your distance.

Christian "siren" Ander
I'm not wanted at Current!

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DAY.

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238FG0700

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- Lawrence Vincent
- Julie Zumsteg

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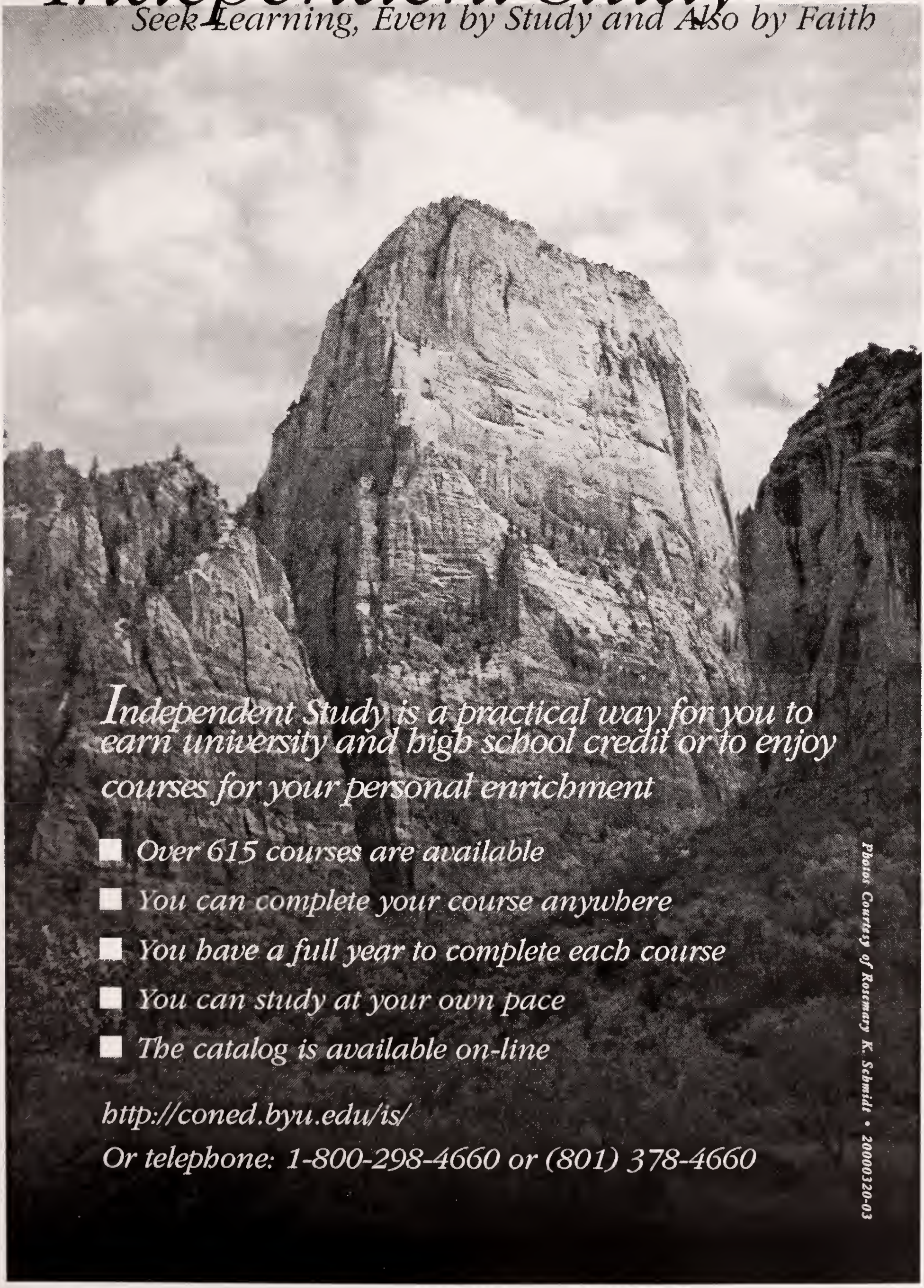

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RECORDS

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, April 14, 2001 - 7:30 P.M.
Madsen Recital Hall

SENIOR RECITAL
Brad Schmidt
composition

Student of
Michael Hicks
Stephen Jones
Murray Boren

Required for the degree Bachelor of Music with a Major in Composition

Program

For the Faceless Boy

Art Music

Litany Beads

Kyrie

Scherzo

The Jurisprudence of Rain

The God-Seekers — Texts by Sally Taylor
- Immigrants at Rest
- Sanctifying the New Moon
- The Burning Bush
- The Prayer on the Mountain

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, April 14, 2001 - 9:00 P.M.
Madsen Recital Hall

SOPHOMORE RECITAL

Audrey Hawkins
piano

Student of
Mona Smith

Required for the degree Bachelor of Music with a Major in Performance

Program

Prelude and Fugue in B-flat Major, WTC Book I	Johann Sebastian Bach (1685-1750)
Sonata in D Minor, op. 31, no. 2 Allegro Adagio Allegretto	Ludwig van Beethoven (1770-1827)
Papillons, op. 2	Robert Schumann (1810-1856)
Prelude in C Minor, op. 23, no. 7	Sergei Rachmaninoff (1873-1943)
Mouvement	Pierre Sancan (b. 1916)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Tuesday, April 17, 2001 - 7:30 P.M.
de Jong Concert Hall

UNIVERSITY CHORALE
Evening Section
Paul Broomhead, ***conductor***
Julie Hulet, ***pianist***

I
Four Sacred Expressions

Praise the Lord	Randall Thompson
Help Us, O Lord, from *Four Motets*	Aaron Copland
Jesus, the Very Thought of Thee	Franklin D. Ashdown

Angela Rich, ***flute***

Rejoice, the Lord is King	Malcolm Archer

II
Two Songs from the Romantic Era

J¨ägrchor, from *Hunter Chorus*	Franz Schubert
How Lovely are the Messengers, from *St. Paul*	Felix Mendelssohn

III
Three Settings of British Folk Songs

The Kerry Dance	Edwin Penhorwood
Not, Celia, That I Juster Am, from *O Mistress Mine*	Nils Lindberg
Mr. Froggie Went a-Courtin'	Frank Clark

Denson Angulo, ***string bass***

Noon Section

Cherilyn Worthen, *conductor*
Shane Warby, *assistant conductor*

I

In Thee is Gladness	arr. Daniel Kallman
My Song in the Night	arr. Paul Christiansen
Laudate Dominum	Arthur Honegger

II

From *Requiem*	Wolfgang Amadeus Mozart
Dies Irae	
Lacrymosa	
Behold, God the Lord Passed By, from *Elijah*	Felix Mendelssohn

III

Two Robert Burns Settings	
O Whistle and I'll Come to Ye	arr. Mack Wilberg
O My Luve's Like a Red, Red Rose	arr. Rene Clausen

IV

My Soul's Been Anchored in the Lord	Moses Hogan
Praise His Holy Name	Keith Hampton

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Tuesday, April 17, 2001 - 7:30 P.M.
151 Tanner Building

JUNIOR RECITAL

Claire Edwards Grover
French horn

Student of
Larry Lowe

Assisted by
Amanda Moody Nixon, *piano*
Michael Hayes Grover, *violin*

Required for the degree Bachelor of Music with a Major in Performance

Program

Concerto in B-flat Major, op. 91 for Horn and Piano	Reinhold Glière
Allegro	(1875-1956)
Andante	
Moderato	
Trio in E-flat Major, op. 40 for Piano, Violin, and Horn	Johannes Brahms
Andate	(1833-1897)
Scherzo: Allegro	
Adagio mesto	
Finale-Allegro con brio	

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Tuesday, April 17, 2001 - 9:00 P.M.
Madsen Recital Hall

Shannon Terumi Wilson
organ

Student of
Douglas Bush

Program

Prelude and Fugue in C Major, BWV 545	Johann Sebastian Bach (1685-1750)
In dulci jubilo, BuxWV 197 Ein feste Burg ist unser Gott, BuxWV 184	Dietrich Buxtehude (1637-1707)
Gott, durch deine Güte, BWV 600 Dies sind die heil'gen zehn Gebot', BWV 635 Herr Christ, der ein'ge Gottes-Sohn, BWV 601 Christ lag in Todesbanden, BWV 625	Johann Sebastian Bach
Sonata VI Choral Andante Sostenuto Allegro Molto Fuga Finale	Felix Mendelssohn (1809-1847)
Prelude and Fugue in G Minor, WoO 10	Johannes Brahms (1833-1897)
Prelude on *Brother James's Air*	Searle Wright (b. 1918)
Processional	William Mathias (1934-1992)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Tuesday, May 1, 2001 - 7:30 P.M.
Cathedral of the Madeleine

SENIOR RECITAL

Kristen Elise Lawrence
organ

Student of
Douglas Bush

Assisted by
Victoria Ferris, Rosalie Lund, Lexye Lund,
Sonia Aki, Mindy Facjrek,Ryan May, *violins*
Tessya Lunda, Jennifer Loucks, *violas*
Brian Stucki, *cello*
Daniel O'Bryant, *bass*
Graham Arnold, Jessica Schiffman, *oboes*

Required for the degree Bachelor of Music with a Major in Performance

Program

Fantasia Chromatica	Jan Pieterszoon Sweelinck (1562-1621)
Annum per annum Introduktion Kyrie Gloria Credo Sanctus Agnus Dei Coda	Arvo Pärt (b. 1935)
O Welt, ich muss dich lassen, op. 122, no. 11	Johannes Brahms (1833-1897)

O Welt, ich muss dich lassen, op. 67, no. 33	Max Reger
	(1873-1916)
From *Pièces de Fantaisie*	Louis Vierne
Sur le Rhin, Suite No. 3, op. 54, no. 5	(1870-1937)
Toccata, Suite No. 2, op. 53, no. 6	
Concerto in F Major, op. 4, no. 5	Georg Friedrich Händel
Larghetto	(1685-1759)
Allegro	
Alla Siciliana	
Presto	
Passacaglia in C Minor, BWV 582	Johann Sebastian Bach
	(1685-1750)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, May 5, 2001 - 4:30 P.M.
Madsen Recital Hall

JUNIOR RECITAL

Jill Karren
cello

Student of
Julie Bevan Zumsteg

Assisted by
Dian Baker-Selheim, *piano*

Required for the degree Bachelor of Music with a Major in Performance

Program

Sonata in C Major, op. 102, no. 1	Ludwig van Beethoven
Andante	(1770-1827)
Allegro vivace	
Adagio	
Allegro vivace	
Suite II in D minor for Unaccompanied Violoncello, BWV 1008	J.S. Bach
Prelude	(1685-1750)
Allemande	
Courante	
Sarabande	
Menuet I—Menuet II	
Gigue	
Sonata in D minor, op. 40	Dmitri Shostakovich
Allegro ma non troppo	(1906-1975)
Allegro	
Largo	
Allegro	

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Tuesday, May 8, 2001 - 7:30 P.M.
Madsen Recital Hall

GRADUATE RECITAL
EllenJacob VanDam
violin

Student of
Vesna Gruppman

Assisted by
Dian Baker-Sellheim, ***piano***

Required for the degree Master of Music

Program

Sonata No. 2 in A Minor, S. 1003 Andante	Johann Sebastian Bach (1685-1750)
Poème, op. 25	Ernest Chausson (1855-1880)

Intermission

Concerto No. 2 in D Minor, op. 22 Allegro moderato	Henry Wieniawski (1835-1880)
Concerto No. 1 in G Minor, op. 26 Adagio Finale: Allegro energico-Presto	Max Bruch (1838-1920)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, May 12, 2001 - 4:00 P.M.
Madsen Recital Hall

SENIOR RECITAL

Amanda Ridge Oaks, *viola*
Sterling Clayton Oaks, *cello*

Students of
Vesna Gruppman
Julie Bevan Zumsteg

Assisted by
Dian Baker-Sellheim, *piano*
Amanda Moody Nixon, *piano*

Required for the degree Bachelor of Music with a Major in Performance

Program

Suite II for Unaccompanied Viola, BWV 1008	Johann Sebastian Bach
Prelude	(1685-1750)
Sonata no. 2 in F Major, Op. 99	Johannes Brahms
Allegro vivace	(1833-1897)
Adagio affetuoso	
Allegro apassionato	
Allegro molto	
Fantaisie	Johann Nepomuk Hummel
	(1778-1837)

Intermission

Three American Pieces	Aaron Minsky
Like Crazy	arr. Dalton
Truckin' Through the South	
The Flag Waver	
Duet for Viola and Cello - "mit zwei obligaten Augengläsern"	
Allegro	Ludwig van Beethoven
Minuet	(1770-1827)
Concerto for Viola and Orchestra	Bela Bartok
Allegro vivace	(1881-1945)
Concerto in B Minor	Antonin Dvorak
Allegro	(1841-1904)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, May 12, 2001 - 7:30 P.M.
Madsen Recital Hall

JUNIOR RECITAL
Megan Boyle
cello

Student of
Julie Bevan Zumsteg

Assisted by
Dian Baker-Sellheim, *piano*

Required for the degree Bachelor of Music with a Major in Performance

Program

Sonata in A Major, Op. 69
Ludwig van Beethoven
(1770-1827)
- Allegro ma non tanto
- Scherzo
- Adagio cantabile
- Allegro vivace

Suite V for Unaccompanied Cello, BWV 1011
Johann Sebastian Bach
(1685-1750)
- Prelude
- Allemande
- Courante
- Sarabande
- Gavotte I – Gavotte II
- Gigue

Variations on a Rococo Theme, Op. 33
Piotr Ilich Tchaikovsky
(1840-1893)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Friday, May 25, 2001 - 7:30 P.M.
Madsen Recital Hall

SOPHOMORE RECITAL

Debra Lynn Astin
viola

Student of
Claudine Bigelow

Assisted by
Amanda Nixon, *piano*
Angela Rushton, *viola*

Required for the degree Bachelor of Music with a Major in Performance

Program

Concerto pour alto et orchestre, *Hommage à la France*	Gösta Nystroem
Allegro	(1890-1966)
Lento	
Allegro scherzando	
Brandenburg Concerto No. 6 in B-flat Major, BWV 1051	Johann Sebastian Bach
Allegro maestoso	(1685-1750)
Adagio ma non tanto	
Allegro	
Sonata for Viola and Piano	Rebecca Clarke
Impetuoso	(1886-1979)
Vivace	
Adagio – Allegro	

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Friday, June 1, 2001 - 7:30 P.M.
Madsen Recital Hall

SENIOR RECITAL

Tracy Lynne Phillips
piano

Student of
Robin J. Hancock

Required for the degree Bachelor of Music with a Major in Performance

Program

Prelude and Fugue No. 12 in F minor, BWV 881 from *Well-tempered Clavier, Book II*	Johann Sebastian Bach (1685-1750)
Sonata in E-flat Major, Op. 31, no.3 Allegro Scherzo, Allegretto vivace Minuetto and Trio Presto con fuoco	Ludwig van Beethoven (1770-1827)
Intermezzo, Op. 118, no. 2 Intermezzo, Op. 118, no. 6	Johannes Brahms (1833-1897)
Sonata Fantasy, Op. 19 Andante Presto	Alexander Scriabin (1872-1915)
Toccata, from *Le Tombeau de Couperin*	Maurice Ravel (1875-1937)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, June 2, 2001 - 4:00 P.M.
Madsen Recital Hall

GRADUATE RECITAL
Victor Denson Angulo
bass

Student of
Benjamin Henderson

Assisted by
Jennifer Angulo, *piano*
Jeffrey Lovell, *piano*
and
Friends from the BYU Philharmonic Orchestra

Required for the degree Master of Music

Program

Sonata in G minor	Henry Eccles
Largo	(1670-1742)
Corrente: Allegro con spirito	Ed. Fred Zimmerman
Adagio	
Vivace	
Poucha Dass	François Rabbath
	(b. 1931)
Concerto for Jazz Bass and Orchestra	Jeff Beal
I. Westward Expansion	(b. 1962)
II. After the Strom	
III. Mardi Gras	

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Wednesday, June 6, 2001 - 7:30 P.M.
Madsen Recital Hall

SENIOR RECITAL
Jennifer Lynn Duke
piano

Student of
Irene Peery-Fox

Required for the degree Bachelor of Music with a Major in Performance

Program

Variations in F minor, Hob. XVII: 6	Joseph Haydn (1732-1809)
Sonata No. 2 for Piano Maestoso Molto Lento Allegro	Murray Boren (b. 1950)
Venezia e Napoli, S. 162 Gondoliera Canzone Tarantella	Franz Liszt (1811-1886)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Wednesday, June 13, 2001 - 7:30 P.M.
Madsen Recital Hall

STUDENT RECITAL

Brian Charles Stucki
tenor

Student of
Clayne Robison

Assisted by
Massimiliano Frani, *piano*
Rosalie Lund, *violin*
Nathan Northrup, *tenor*

Program

I

Deposuit from *Magnificat*	Johann Sebastian Bach
Domine Deus from *Mass in B Minor*	(1685–1750)
Benedictus from *Mass in B Minor*	

II

Der Gang zum Liebchen op. 48, no. 1	Johannes Brahms
O komme, holde Sommernacht op.58, no. 4	(1833–1897)
Ach, wende diesen Blick op. 57, no. 4	
Die Mainacht op. 43, no. 2	
Lerchengesang op. 70, no. 2	
Von Ewiger Liebe op. 43, no. 1	

Pause

III

Nuit d'étoiles	Claude Debussy (1862–1918)
Fleur des blés	
Beau soir	

IV

Religion	Charles Ives (1874–1954)
Serenity	
The Crucifixion op. 29, no. 5	Samuel Barber (1910–1981)

V

Il mio tesoro from *Don Giovanni*	W. A. Mozart (1787)
Che gelida manina from *La Bohème*	Giacomo Puccini (1896)
É la solita storia del pastore from *L'Arlesiana*	Francesco Cilea (1897)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Wednesday, June 13, 2001 - 7:30 P.M.
de Jong Concert Hall

ORPHEUS WINDS

April Clayton, ***flute***
Geralyn Giovannetti, ***oboe***
David Randall, ***clarinet***
Christian Smith, ***bassoon***
Laurence Lowe, ***horn***

Program

Quintet in B-flat Major
Johann Christian Bach – Maros
(1735–1782)
- Allegro
- Larghetto
- Rondo

Wind Quintet No. 2 (1957)
Alvin Etler
(1913–1973)
- Andate con moto
- Allegro commodo
- Adagio
- Vivace

Intermission

Wind Quintet (1951)
Jean Françaix
(1912–1997)
- Andante tranquillo–Allegro assai
- Presto–Trio–Presto–Coda
- Tema–Andante
  - Var. 1, L'istesso Tempo
  - Var. 2, Andantino con moto
  - Var. 3, Lento
  - Var. 4, Vivo
  - Var. 5, Andante
- Tempo di marcia francese

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Thursday, June 14, 2001 - 7:30 P.M.
Madsen Recital Hall

SOPHOMORE RECITAL

Carma Martino
viola

Student of
Claudine Bigelow

Assisted by
Alison Sowards, ***piano***

Required for the degree Bachelor of Music with a Major in Performance

Program

Sonata in E-flat Major, Op. 120 No. 2 — Johannes Brahms (1833–1897)
- Allegro amabile
- Appassionato, ma non troppo allegro
- Andante con moto

Suite No. 1 in G Major, BWV 1007 — Johann Sebastian Bach (1685–1750)
- Prelude
- Allemande
- Courante
- Sarabande
- Minuet I and II
- Gigue

Viola Concerto — Gyula Dávid (1913–1977)
- Allegro moderato
- Andante molto tranquillo
- Vivace

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Friday, June 15, 2001 - 7:30 P.M.
Madsen Recital Hall

SENIOR RECITAL

Patricia Lynn Kruger
flute

Student of
April Clayton

Assisted by
Robin Hancock, *piano*
Marilyn Becraft, *harp*
Amy Ward, *piano*
Jennifer Mordock, *flute*
Rachel Farnsworth, *flute*
Angela Rich, *flute*
Ryan Brough, *percussion*

Required for the degree Bachelor of Music with a Major in Performance

Program

Sonata in G major, Wq 133 "Hamburger"	Carl Philipp Emanuel Bach
Allegretto	(1714–1788)
Rondo: Presto	
Sonata for flute and piano, Op. 14	Robert Muczynski
I. Allegro deciso	(b. 1929)
II. Vivace	
III. Andante	
IV. Allegro con moto	
Romance in D flat Major, Op. 37	Camille Saint–Saens
	(1835–1921)

Chant de Linos, for flute and piano	Andre Jolivet (1905–1974)

Intermission

¡Flautas!	David Roitstein (b. 1954)
Fantasie On Themes from *Der Freischutz* by C. M. von Weber	Paul Taffanel (1844–1908)

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BRIGHAM YOUNG UNIVERSITY
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SCHOOL OF MUSIC

Saturday, June 16, 2001 - 5:00 P.M.
Madsen Recital Hall

JUNIOR RECITAL
Melissa Price
violin

Student of
Igor and Vesna Gruppman

Assisted by
Jayne Galloway, *piano*

Required for the degree Bachelor of Music with a Major in Performance

Program

Sonata in G Minor, S. 1001	Johann Sebastian Bach
Fugue: Allegro	(1685–1750)
Romance, op. 22	Ludwig van Beethoven
	(1770–1827)
Concerto No. 2 in D Minor, op. 22	Henryk Wieniawski
Allegro moderato	(1835–1880)
Romance: Andante non troppo	
Allegro con fuoco	

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, June 16, 2001 - 7:30 P.M.
Madsen Recital Hall

SENIOR RECITAL

Carrie Bills
oboe

Student of
Geralyn Giovannetti

Assisted by
Robin Hancock, ***piano***
Jessica Schiffman, ***piano***
Naomi Feldman, ***flute***

Required for the degree Bachelor of Music with a Major in Performance

Program

Sonate in E-flat Major	Georg Philipp Telemann
Largo	(1681–1767)
Vivace	
Mesto	
Allegro	

Trio for Flute, Oboe, and Piano	Madeleine Dring
Allegro con brio	(1923–1977)
Andante semplice	
Allegro giocoso	

Intermission

Fantaisie Pastorale, Op. 37	Eugène Bozza (1905–1991)
Oboe Concerto Rondo Pastorale Minuet and Musette Finale (Scherzo)	Ralph Vaughan Williams (1872–1958)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Wednesday, June 20, 2001 - 7:30 P.M.
Madsen Recital Hall

GRADUATE RECITAL

Karen Porter
piano

Student of
Paul Pollei and Jeffrey Shumway

Required for the degree Master of Music

Program

Polonaise–Fantaisie in A-flat Major, Op. 61	Frédéric Chopin (1810–1849)
Sonata in A-flat Major, Op. 110 Moderato cantabile molto espressivo Allegro molto Adagio ma non troppo Fuga: Allegro ma non troppo	Ludwig van Beethoven (1770–1827)

Intermission

Hungarian Rhapsody No. 13 in A Minor	Franz Liszt (1811–1886)
Toccata in G Minor, BWV 915	Johann Sebastian Bach (1685–1750)
In Dahomey *Cakewalk Smasher*	Percy Grainger (1882–1961)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Tuesday, July 17, 2001 - 7:30 P.M.
251 Tanner Building

SENIOR RECITAL
Dan Bryce
tuba

Student of
R. Steven Call

Assisted by
Robin J. Hancock, *piano*

Required for the degree Bachelor of Music with a Major in Performance

Program

Sonata in F Major	Georg Philipp Telemann (1681–1767) transcribed by Kenneth P. Drobnak
Fantasiestücke, op. 73	Robert Schumann (1810–1856) transcribed by Floyd Cooley

Intermission

Danny Boy	Traditional Irish Folksong arr. Patrick Sheridan
Three Miniatures	Anthony Plog (b. 1947)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Tuesday, August 7, 2001 - 7:30 P.M.
Madsen Recital Hall

SENIOR RECITAL
Jeffrey Lovell
composition

Student of
Murray Boren, Michael Hicks, and David Sargent

Required for the degree Bachelor of Music with a Major in Composition

Program

Sonata for Trombone and Piano — 2000

I. Allegro Moderato
II. Largo
III. Allegro

Ryan Williams, *trombone*
Bryan Elkins, *piano*

Four Miniatures — 2000

I. ♪=110
II. ♪=150
III. ♩=55
IV. ♩=120

Ben Sabey, *conductor*
Trisa Hadfield, *flute*
Erika Egli, *clarinet*
Molly Forbes, *bassoon*
Rachel Spencer, *violin*
Denson Angulo, *doublebass*

Five Poems of Amy Lowell 2001

I. Prime
II. The Sixteenth Floor
III. Spring Longing
IV. Absence
V. A Decade

Jennifer Lovell, ***soprano***
Jeff Lovell, ***piano***

String Quartet No. 1 2001

Tamara Rhodes, ***violin***
Diana Rhodes, ***viola***
James Rhodes, ***viola***
Darin Rhodes, ***cello***

Intermission

D'Angulo 2000
So They Say
The Unsung

David Halliday, ***tenor saxophone***
Nathan Botts, ***trumpet***
Jeff Lovell, ***piano***
Denson Angulo, ***bass***
Bart Olsen, ***drums***

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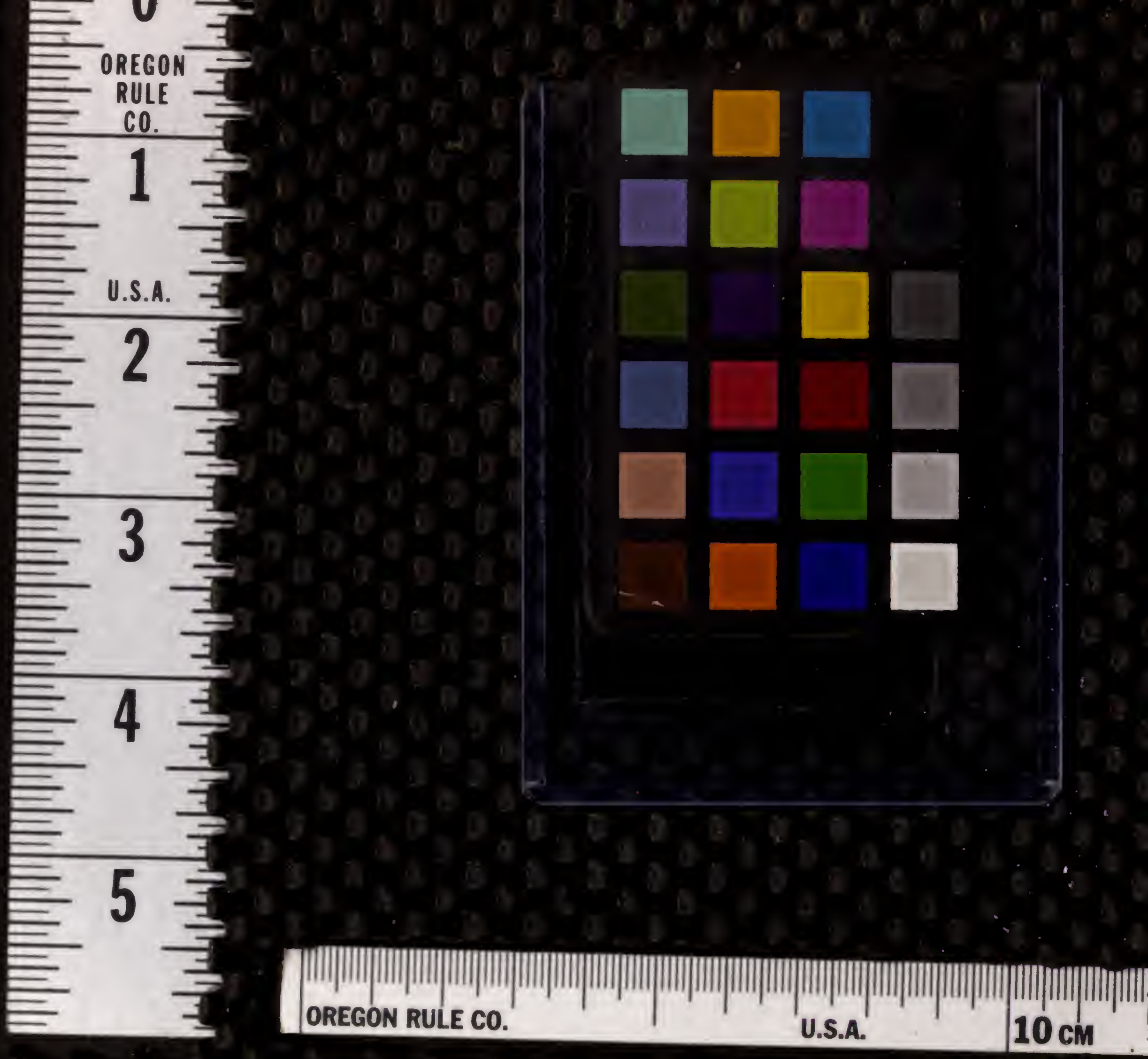
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